

d) hareru (clear up)

Ashita _____, tennis o shimashô.

(If it clears up tomorrow, let's play tennis.)



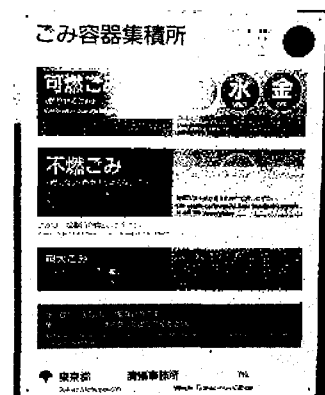
Culture and Life

Gomidashi ごみだし (Taking out the trash)

At the beginning of the episode of Yan's Story, Yan carried a big garbage bag with him when he came out of his house in the morning as he left for work. In Japan, people generally have to put out their garbage themselves, leaving it at designated locations on specified days, and dividing it into "burnable (regular) garbage," "non-burnable garbage," and "large garbage." Even with these measures in place, problems related to garbage disposal have increased in recent years. This is due to an increase in industrial waste, the increased use of paper in offices and homes, a surfeit of plastic containers, and an increase in over-size refuse such as electrical appliances and furniture.



Workers collecting garbage.



A sign describing how to dispose of garbage.

Words and Phrases to Remember

kuni くに (*country*) hairu はいる (*go over*) jû-en-dama じゅうえんだま (*ten-yen coin*)

kasu かす (*lend*) bôrupen ボールペン (*ball-point pen*) jikan じかん (*time*)

yaru やる (*perform*) hareru はれる (*clear up*) furu ふる (*fall*)

hasami はさみ (*scissors*)

Useful Verb Forms

		“-ta” form	-tara
(be)	aru	atta	attara
(enter / go over)	hairu	haitta	haittara
(rain)	furu	futta	futtara
(clear up)	hareru	hareta	haretara
(do)	suru	shita	shitara
(come)	kuru	kita	kitara

Answers

1. a) haittara
b) futtara
c) haretara
d) kitara

2. a) attara
b) futtara
c) attara
d) haretara

LESSON 40

What's New?

Okada-san no koto, Yan-san ni iccha dame desu yo.

(You mustn't tell Yan the news about Miss Okada.)

From Yan's Story

Takahashi lets slip some news which shocks Yan.



Takahashi: Okada-san ne, kondo
kekconsuru sô desu yo.

Yan: Okada-san ga kekcon. . . ?

⋮

Hara: Chotto, chotto, Takahashi-san,
dame desu yo.

Takahashi: E, nande?

Hara: Okada-san no koto, Yan-san ni
iccha dame desu yo.

kondo (*soon*)

kekconsuru (*get married*)

~sô (*it seems*)

chotto (*hey [informal]*)

dame (*no good*)

nande? (*why? [informal]*)

~no koto (*the news about ~*)

iccha (←iu: *tell*)

*It seems that Miss Okada is going to get
married soon.*

Miss Okada, married. . . ?

Hey, hey, Takahashi-san, you mustn't. . .

What? Why?

*You mustn't tell Yan the news about
Miss Okada.*

Notes

Yan-san ni iccha dame desu yo. (*You mustn't tell Yan.*)

-cha dame desu means "you mustn't" do something. In the above example, Mr. Hara uses

this pattern to scold Mr. Takahashi for telling Yan the news about Miss Okada's forthcoming marriage.

You can also use this pattern for warning someone in cases of emergency:

E.g. Wataccha dame desu yo! (You mustn't cross here!) (see Further Example 3, below)

However, since -cha dame desu has quite a strong connotation of prohibition, you should not use it towards your "superiors."

To use this pattern, you need to remember the -te form of a verb and replace -te with -cha.

			-te		-cha	
(tell)	iu	→	itte	→	iccha	Iccha dame desu yo. (You mustn't tell.)
(park)	tomeru	→	tomete	→	tomecha	Tomecha dame desu yo. (You mustn't park.)
(do)	suru	→	shite	→	shicha	Shicha dame desu yo. (You mustn't do.)
(enter)	hairu	→	haitte	→	haiccha	Haiccha dame desu yo. (You mustn't enter.)

Further Examples

1. In the street.



haiccha (←hairu: enter)
Hora. (Look.)
are (that)
Dômo sumimasen.
(I'm sorry.)

Kodama: Haiccha dame desu yo!

Driver: E?

Kodama [Pointing at the "no entry" sign.]:

Hora, are, are.

Driver: A, dômo sumimasen.

Kodama: Haiccha dame desu yo.

You mustn't enter here!

What?

See, that, that.

Oh, I'm sorry.

You mustn't enter here!

2. In the street.



koko (*here*)

tomecha (←*to*meru: *park*)

Policeman: Koko, tomecha dame desu yo.

You mustn't park here.

Driver: E?

What?

Policeman [*Pointing at the "no parking" sign.*]

Hora, are. Tomecha dame desu yo.

Look at that. You mustn't park here.

Driver: A, dōmo sumimasen.

Oh, I'm sorry.

3. In the street.



wataccha (←*wa*taru: *cross*)

Kodama: A, wataccha dame desu yo!

Oh, you mustn't cross!

[*Holding the man back.*]

Hora, ne, kore.

Look at this, see?

[*Pointing at the "no pedestrian crossing" sign.*]

Wataccha dame desu yo.

You mustn't cross here.

Elderly man: A, arigatō gozaimasu.

Oh, thank you very much.

Variation



From Yan's Story

Yan's colleagues welcome Yan when he returns to work after his illness.



Kuwata: Yan-san, mô ii n desu ka?

Yan: Hai, goshinpai o kakemashita.

Mô daijôbu desu.

Saitô: Sô desu ka. Demo Yan-san,
murishicha dame desu yo.

Goshinpai o kakemashita.

(Thank you for caring. [literally,

I'm sorry] I made you worried.)

daijôbu *(all right)*

demo *(but)*

murishicha (←murisuru: *overdo it*)

Yan, are you okay?

Yes, thank you for caring.

I'm all right now.

Really? But Yan, you mustn't overdo it.

Notes

Murishicha dame desu yo. (*You mustn't overdo it.*)

You can also use -cha dame desu yo for encouraging or showing consideration for someone, as in the above example.

Further Example

After a marathon.



ki ga tsukimashita (←ki ga tsuku: *come to*)

Daijôbu desu ka? (*Are you all right?*)

okagesamade (*thank you [literally, thanks to you]*)

daibu (*much*)

raku ni narimashita (←raku ni naru: *get better*)

Yokatta desu ne. (*That's good.*)

demo (*but*)

mada (*not yet*)

okicha (←okiru: *get up*)

yukkuri (*calmly / slowly*)

yasunde (←yasumu: *take a rest*)

Oh, Kodama-san, you came to.

Are you all right?

Yes, thank you, I got much better.

That's good.

But, you mustn't get up yet.

Take a good rest.

Yes. Thanks very much.

Koyanagi: Kodama-san, ki ga tsukimashita ne.

Andô: Daijôbu desu ka?

Kodama: Ê, okagesamade, daibu raku ni narimashita.

Koyanagi: Yokatta desu ne.

Demo, mada okicha dame desu yo.

Yukkuri yasunde kudasai ne.

Kodama: Hai, arigatô gozaimasu.

Over to You!

1. Change the verbs into their appropriate forms.

E.g. hairu (*enter*) haitte Haiiccha dame desu. (*You mustn't enter.*)

a) tomeru (*park*) tometete _____ dame desu. (*You mustn't park.*)

b) sawaru (*touch*) sawatte _____ dame desu. (*You mustn't touch.*)

c) okiru (*get up*) _____ _____ dame desu. (*You mustn't get up.*)

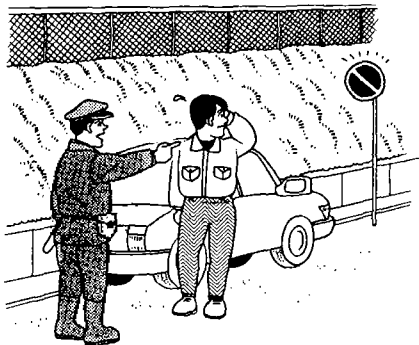
d) murisuru (overdo it) _____ dame desu. (You mustn't overdo it.)

e) shimeru (close) _____ dame desu. (You mustn't close.)

f) aruku (walk) _____ dame desu. (You mustn't walk.)

2. Tell someone not to do something.

E.g. tomeru (park)

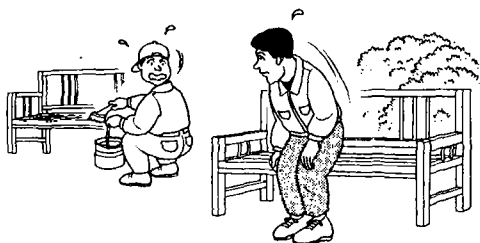


→ Tomecha dame desu yo.
(You mustn't park.)

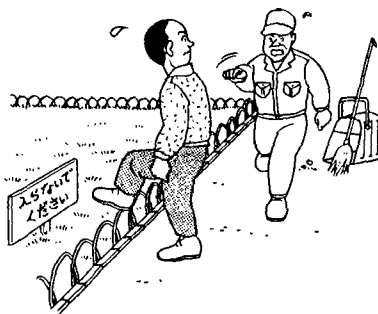
a) sawaru (touch)



b) suwaru (sit)

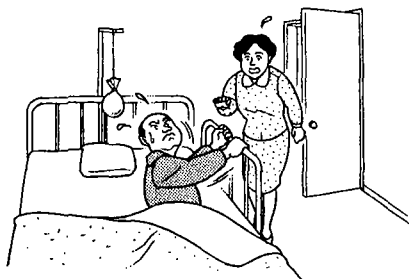


c) hairu (enter)



Now, encourage or show your consideration for someone, using *-cha dame desu yo* in the following situations.

d) okiru (*get up*)



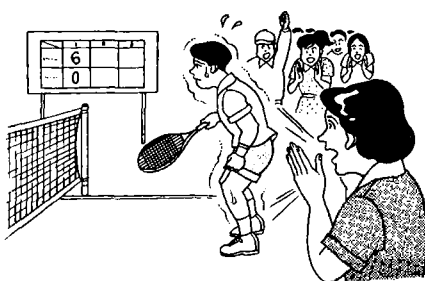
e) murisuru (*overdo it*)



f) aruku (*walk*)



g) akirameru (*give up*)



Culture and Life

Yatai やたい (*Food-and-drink stall*)

A yatai is an outdoor food-and-drink stall that can be moved from place to place by its owner. The one we saw in Yan's Story is an odenyatai (selling oden: a variety of stewed foodstuffs, mostly vegetables), but stalls selling Chinese noodles, or rāmen, are also common. Yatai are especially common in busy entertainment districts.



A typical odenyatai.

Yakezake やけざけ (*Desperation drinking*)

Drowning one's sorrows in drink, as we saw Yan attempting to do in the program, is referred to as yakezake in Japanese (literally, "desperation drinking"). It is not uncommon for people who are usually quiet by day to become noisy once they've had a few drinks, or sometimes even become obstreperous and make a nuisance of themselves. Yan appears to have gone a bit too far in assimilating this aspect of Japanese culture!

Words and Phrases to Remember

kekconsuru けっこんする (*get married*) iu いう (*tell*) tomeru とめる (*park*)

wataru わたる (*cross*) murisuru むりする (*overdo it*) okiru おきる (*get up*)

sawaru さわる (*touch*) aruku あるく (*walk*) akirameru あきらめる (*give up*)

Useful Verb Forms

		<i>“-te” form</i>	<i>-cha</i>
<i>(enter)</i>	hairu	haitte	haiccha
<i>(turn)</i>	magaru	magatte	magaccha
<i>(sit)</i>	suwaru	suwatte	suwaccha
<i>(touch)</i>	sawaru	sawatte	sawaccha
<i>(cross)</i>	wataru	watatte	wataccha
<i>(close)</i>	shimeru	shimete	shimecha
<i>(get up)</i>	okiru	okite	okicha
<i>(park)</i>	tomeru	tomete	tomecha
<i>(overdo)</i>	murisuru	murishite	murishicha
<i>(walk)</i>	aruku	aruite	aruicha

Answers

1. a) Tomecha

b) Sawaccha

c) okite Okicha

d) murishite Murishicha

e) shimete Shimecha

f) aruite Aruicha

2. a) Sawaccha dame desu yo.

(You mustn't touch.)

b) Suwaccha dame desu yo.

(You mustn't sit.)

c) Haiccha dame desu yo.

(You mustn't enter.)

d) Okicha dame desu yo.

(You mustn't get up.)

e) Murishicha dame desu yo.

(You mustn't overdo it.)

f) Aruicha dame desu yo.

(You mustn't walk.)

g) Akiramecha dame desu yo.

(You mustn't give up.)

EPISODE TWENTY-ONE

HE DOESN'T SEEM TO BE IN. (For Lessons 41 & 42)

●Synopsis

The episode begins with Yan's colleague, Inoue, expressing her worry about Yan, who has failed to turn up at the office, and trying to call him at home. But Yan doesn't even answer the phone. Encouraged by his neighbor, Terada, Yan finally does show up at the university, but he has lost his desire to send the finished design to his home country. Finally, Inoue persuades him to send it. Seeing all this, Kuwata and Saito invite Yan to a disco to try to cheer him up. But at the disco, Yan just sits alone, staring at the happy dancers with a blank expression on his face.

●Transcription

DAI NIJÛICHI WA
INAI MITAI DESU NE.

EPISODE TWENTY-ONE
HE DOESN'T SEEM TO BE IN.

Shîn 1: Yûgure no daigaku kônai

Scene 1: College campus at dusk

Shîn 2: Daigaku no kenkyûshitsu

Scene 2: College office

Inoue: Tô-tô Yan-san kyô mo konakatta desu ne.

Inoue: So, Yan never did come today either, huh?

Saitô: Ê. Sakki mo apâto ni denwa o shita n desu. Demo, rusu mitai na n desu.

Saitô: That's right. I called his apartment a while ago, but he seems to be out.

Inoue: Okada-san no kekkon ga shokku datta n desu ne.

Inoue: He must've been pretty shocked about Okada-san's marriage.



Saitô: Ê.

Inoue: Mô ichido denwashitemimashô ka?

Saitô: Ê, ima nara iru kamoshiremasen yo.

(Inoue picks up the phone on the desk and dials. The phone rings but no one answers.)

Inoue: Ūn, inai mitai desu ne.

Shîn 3: Yan no heya

(Yan is lying in the kotatsu. The phone is ringing but he doesn't answer it.)

(Flashback scene)

Kyaku: Nan dai! Nihon-go ga chotto dekiru to omotte! Nan dai! Nihon-go ga chotto dekiru to omotte!

Shîn 4: Oto no nai yoru no Sumidagawa

(A train passes by across the railway bridge.)

Shîn 5: Yan no heya

(The sound of a stew pot bubbling away.)

Terada: Yan-san, kono hen nietemasu yo. Dondon tabete kudasai.

Yan: Ê, arigatô.

(Yan doesn't touch the food, but keeps on drinking beer.)

(Terada pours some more beer into Yan's glass.)

Saitô: Yeah.

Inoue: Shall we try calling again?

Saitô: Yeah, maybe he'll be home by now.

(Inoue picks up the phone on the desk and dials. The phone rings but no one answers.)

Inoue: Hmm, he doesn't seem to be home.

Scene 3: Yan's apartment

(Yan is lying in the kotatsu. The phone is ringing but he doesn't answer it.)

(Flashback scene)

Customer [at the oden stand]: Huh! Just because you think you can speak a little Japanese. . . ! Huh! Just because you think you can speak a little Japanese. . . !

Scene 4: A quiet night on the Sumida River

(A train passes by across the railway bridge.)

Scene 5: Yan's apartment

(The sound of a stew pot bubbling away.)

Terada: Yan, these are ready. Go ahead and have some.

Yan: Uh-huh, thanks.

(Yan doesn't touch the food, but keeps on drinking beer.)

(Terada pours some more beer into Yan's glass.)



Terada: Sono kyaku ga sonna koto itta n desu ka?

Yan: Ê. Shokku deshita.

Terada: Demo, Yan-san wa hajimete deshô, sonna koto.

Yan: Ê.

Terada: Boku wa sonna iikata, mô nare-mashita yo. “Kôkô-de”, “kôin” tte ne. Dakara koko de mo dare tomo kuchi o kikanakatta n desu yo.

Yan: Sô datta n desu ka.

Terada: Jitsuwa, boku ima, daigaku e ikô to omotte, okane tameteru n desu.

Yan: Hê.

Terada: Chichi ga hayaku shinde, daigaku (e) ikenakatta n desu.

Yan: Sô desu ka.

Terada: A! Niesugichaimasu yo! Tabete kudasai!

Yan: A, hai itadakimasu.

(Yan, feeling a little better, starts to take some food from the pot into his small bowl.)

Terada-san, arigatô.

Terada: Yan-san, hayaku genki ni natte kudasai yo.

Yan: Ê.

(Terada raises his glass.)

Terada: Ja, kanpai!

Yan: Kanpai!

Shin 6: Fune no ikikau Sumidagawa

Shin 7: Daigaku no kenkyûshitsu

(Yan is daydreaming with the layout designs in front of him. Inoue brings him some tea.)

Yan: A, dômo.

Inoue: Yan-san, sono sekkeizu kuni e okuranai n desu ka?

Yan: Ê, mô ii n desu.

Terada: Did that customer really say such a thing to you?

Yan: Uh-huh, I was really shocked.

Terada: But it was the first time that's happened to you, right?

Yan: Yeah.

Terada: I've gotten used to that kind of talk. Stuff like. . . “only a high school graduate” and “factory worker.” That's why I didn't talk to anyone, even here.

Yan: So that's why. . .

Terada: Actually, I'm saving up right now to go to college.

Yan: Really?

Terada: My father died early, so I couldn't go to college.

Yan: I see. . .

Terada: Oops, the food's getting overcooked! Please eat!

Yan: Yeah, I will.

(Yan, feeling a little better, starts to take some food from the pot into his small bowl.)

Terada-san, thanks a lot.

Terada: Yan, I hope you get over this soon.

Yan: Yeah.

(Terada raises his glass.)

Terada: Cheers!

Yan: Cheers!

Scene 6: Boats plying the Sumida River

Scene 7: College office

(Yan is daydreaming with the layout designs in front of him. Inoue brings him some tea.)

Yan: Oh, thanks.

Inoue: Yan, these plans. . . So you're NOT going to send them home?

Yan: No. It doesn't matter any more.



Inoue: Sonna koto iwanaide kudasai yo,
Yan-san.

Yan: Okuttatte, dame desu yo.

(Kuwata goes out. Inoue slaps the desk angrily.)

Inoue: Yan-san!

(On campus, Kuwata joins Saitô, who is sitting on a bench.)

Saitô: Yan-san dô datta?

(Kuwata gives a hand motion that means "not good.")

Sô ka. Sekkeizu kuni e okuranai no
ka.

Kuwata: Â.

Saitô: Nê, Yan-san o disuko ni sasotte
miyô yo.

Kuwata: Demo nâ, sasottemo, dame da
to omou kedo.

Saitô: Demo, ii ja nai. Sasotte miyô yo.

Kuwata: Sô da na. Sasotte miru ka.

(In the office, Inoue is talking to Yan.)

Inoue: Yan-san, dôshitemo dame na n
desu ne? Jâ, ii desu.

Yan: Inoue-san.

Inoue: Jûsho o oshiete kudasai, atashi
ga okurimasu kara. Jûsho wa?

Yan:

(Inoue yells.)

Inoue: Yan-san!!

Yan: Wakarimashita. Okurimasu yo.

Inoue: Don't say that, Yan.

Yan: Even if I send them, it's no use.

(Kuwata goes out. Inoue slaps the desk angrily.)

Inoue: Yan!

(On campus, Kuwata joins Saitô, who is sitting on a bench.)

Saitô: How was Yan?

(Kuwata gives a hand motion that means "not good.")

Oh. So he's not going to send the designs
back home?

Kuwata: No.

Saitô: Hey, let's try asking Yan to a disco.

Kuwata: But I don't think he'll come even if
we ask him. . . .

Saitô: But let's at least try.

Kuwata: Yeah, you're right. We can try.

(In the office, Inoue is talking to Yan.)

Inoue: So you're really not going to, Yan?

Well then that does it.

Yan: Inoue-san?

Inoue: Tell me the address. I'll send it for you.

Well, what's the address?

Yan:

(Inoue yells.)

Inoue: Yan!!

Yan: O.K., O.K. I'll send it.



Inoue: Honto desu ne? Honto ni okurimasu ne?

Yan: Ê, honto ni okurimasu.

(Inoue hands the designs to Yan, looking relieved.)

Inoue: Yokatta. Yan-san, daijôbu. Sore saiyô ni narimasu yo.

Yan: Arigatô.

Inoue: Tsutsumigami wa, rokkâ no ue ni arimasu.

(Saitô and Kuwata return. Inoue says to the two. . . .)

Inoue: Yan-san okuru ki ni natta mitai desu yo.

Kuwata: E! Honto?

Saitô: Yokatta nâ!

(Kuwata and Saitô happily shake hands.)

Kuwata: Nê, Yan-san, konban disuko e ikimasen ka?

Yan: E! Disuko desu ka?

Saitô: Ii ja nai desu ka! Tamaniwa, zun zun cha cha zun zun cha zu zu cha cha zu zu cha! Zu zu cha cha zu zu cha!

(Saitô dances.)

Odorimashô yo.

Yan: Disuko nê.

Saitô: Yappari. . . .

Kuwata: Dame desu ka?

Yan: Ikimashô. Tsuretetette kudasai.

Saitô: E! Honto desu ka?

Inoue: You're sure? You're really gonna send it in, right?

Yan: Yes, I will.

(Inoue hands the designs to Yan, looking relieved.)

Inoue: I'm so relieved. Yan, don't worry. Your designs will be accepted, I know.

Yan: Thanks.

Inoue: The wrapping paper is on top of the locker.

(Saitô and Kuwata return. Inoue says to the two. . . .)

Inoue: Yan changed his mind. It looks like he'll be sending them.

Kuwata: Really?

Saitô: That's wonderful!

(Kuwata and Saitô happily shake hands.)

Kuwata: Say, Yan, why don't we go to a disco tonight?

Yan: Huh, a disco?

Saitô: It'll be nice for a change! Come on, let's go dance, O.K.?

(Saitô dances.)

How about it, Yan!

Yan: Disco, huh. . . .

Saitô: So, . . .

Kuwata: You don't want to. . . ?

Yan: O.K., let's go. Please take me.

Saitô: Really, you will?

Kuwata: Yôshi, yattâ!

(Kuwata and Saitô make a "victory" sign.)

Shîn 8: Yoru no Roppongi

Shîn 9: Disuko-ten

(Kuwata, Saitô and Inoue are dancing. Yan is sitting by himself in a seat against the wall, with a blank expression on his face.)

Kuwata: Are, Yan-san odoranai no kanâ?

Inoue: Sasottemo, dame na n desu.

Kuwata: Sô desu ka.

Saitô: Yappari nâ.

(Yan just blankly watches the crowd of dancers.)

Kuwata: Hurray!

(Kuwata and Saitô make a "victory" sign.)

Scene 8: A night in Roppongi

Scene 9: A discotheque

(Kuwata, Saitô and Inoue are dancing. Yan is sitting by himself in a seat against the wall, with a blank expression on his face.)

Kuwata: Hey, isn't Yan going to dance?

Inoue: I asked him, but he won't.

Kuwata: Really. . . ?

Saitô: Guess he's taking it pretty hard. . . .

(Yan just blankly watches the crowd of dancers.)

End of Episode Twenty-One

LESSON 41

What's New?

Inai

From Yan's Story

Yan's colleagues worry about Yan and call him at home.



mô ichido (*once more*)

denwashite (←denwasuru: *make a phone call*)

ima nara (*[[literally] if it is now*)

iru (*be there*)

kamoshiremasen (*may ~*)

inai (*not be there*)

Inoue: Mô ichido denwashite mimashô ka?

Shall I try ringing him again?

Saitô: Ê. Ima nara iru kamoshiremasen yo.

Yes. He may be in now.

[Ms. Inoue tries calling, but there is no answer.]

Inoue: Ūn... Inai mitai desu ne.

Umm. It seems like he's not there.

Notes

Inai **mitai desu ne**. (*It seems like he's not there.*)

-mitai desu (ne) expresses the meaning "seems to be the case." In the above example, Ms. Inoue tries calling Yan but, since he doesn't answer the phone, she suspects that Yan probably isn't there. So, you can use -mitai desu to express that you're not sure about something.

To use this pattern, you need to have the plain form (see L.27) of a verb before mitai. For example, here are some plain forms of iru (be there) that you could use with mitai:

plain form

(affirmative)	imasu	→	iru	Iru	mitai desu.	(It seems like he/she is there.)
(negative)	imasen	→	inai	Inai	mitai desu.	(It seems like he/she isn't there.)
(past)	imashita	→	ita	Ita	mitai desu.	(It seems like he/she was there.)

Further Examples

1. In a house that a robber seems to have broken into.



Detective: Koko kara haitta mitai desu ne.

koko (*here*)
kara (*from*)
haitta (←hairu: *enter*)

It seems like he entered through here.

2. In the office.



Koyanagi: Kodama-san, kaetta mitai desu ne.

kaetta (←kaeru: *return (home)*)

It seems like Kodama-san has gone home.

3. *In front of the office building.*



ame ga futta (←ame ga furu: *rain*)

Kodama: Ame ga futta mitai desu ne.

It seems like it's rained.

Variation

Ame mitai desu ne.

(It seems like rain.)

From the Program

Andô and Kodama are absorbed in playing igo (Japanese chess).



Andô [*Hearing a sound.*]: A, ame mitai desu ne.

[*Kodama remains absorbed in the game.*]

Kodama-san, ame mitai desu yo.

It seems like rain, doesn't it?

Kodama-san, it seems like rain.

Notes

Ame mitai desu ne. (*It seems like rain.*)

As you can see from the above example, you can use nouns as well as verbs with mitai desu to say that something seems to be the case. The form of a noun remains unchanged:

ame (*rain*)

jishin (*earthquake*)

Ame

mitai desu.

(*It seems like rain.*)

Jishin

mitai desu.

(*It seems like an earthquake.*)

Using a noun may be easier than expressing the same thing with a verb. For example, you can say Ame mitai desu ne (*It seems like rain.*) instead of Ame ga futteiru mitai desu ne (*It seems like it's raining.*).

Further Example

Andô feels a vibration.



Andô: Jishin mitai desu yo.

jishin (*earthquake*)

It seems like an earthquake.

Over to You!

1. Describe the pictures, changing the form of the verb if necessary, to say "It seems like ~."

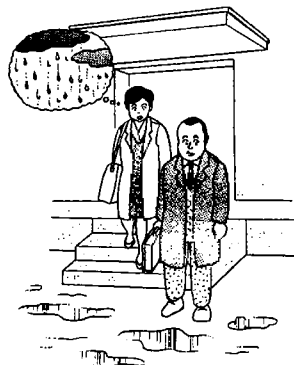
E.g. Yan-san, imasen. (*Yan isn't there.*)

→ Yan-san, inai mitai desu.
(*It seems like Yan isn't there.*)



a) Ame ga furimashita. (*It's rained.*)

→ Ame ga _____ mitai desu.
(*It seems like it's rained.*)



b) Dareka imasu. (*Someone is there.*)

→ Dareka _____ mitai desu.
(*It seems like someone is there.*)
hint: dareka (someone)



c) Yan-san, kimasen. (*Yan won't come.*)

→ Yan-san, _____ mitai desu.
(*It seems like Yan won't come.*)



d) Kodama-san, kaerimashita.

(*Mr. Kodama has gone home.*)

→ Kodama-san, _____ mitai desu.
(*It seems like Mr. Kodama has gone home.*)

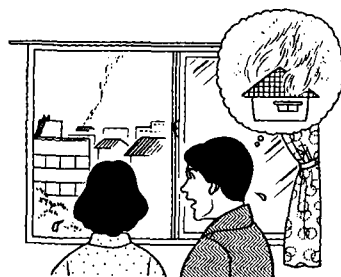


e) Kaji desu. (It's a fire.)

→ _____ mitai desu.

(It seems like a fire.)

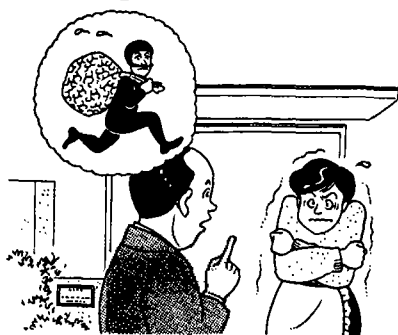
hint: kaji (fire)



2. Pretend you're Detective Kodama. Talk about these clues, using ~ mitai desu ne.

E.g. It seems like a robber has entered.

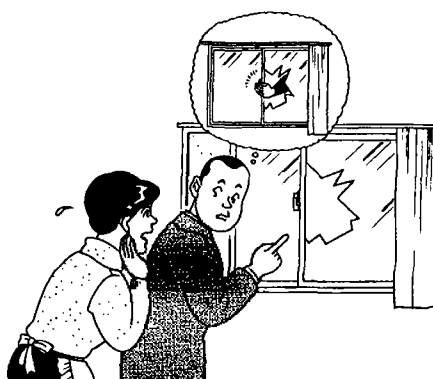
→ Dorobô ga haitta mitai desu ne.



hint: hairu (enter)

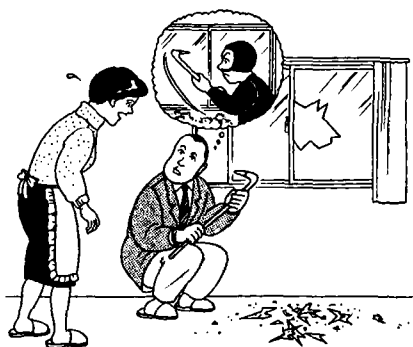
a) It seems like he entered through here.

→ Koko kara _____.



b) It seems like he opened it with this.

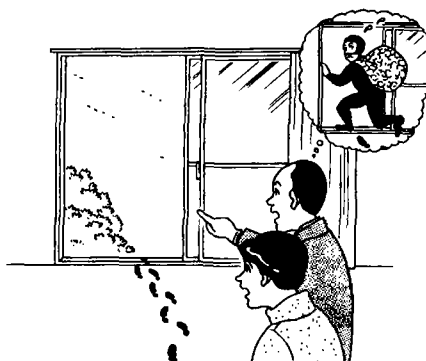
→ Kore de _____.



hint: akeru (open)

c) It seems like he left through here.

→ Koko kara _____.



hint: deru (leave)

Culture and Life

Yoru no hankagai よるのはんかがい (*Nightlife areas*)

The disco we saw in Yan's Story is in Roppongi, one of Tokyo's main nightlife areas. In Tokyo, there are also many restaurants, bars, karaoke salons and so on in places like Shibuya and Shinjuku. These areas attract large numbers of young people. They are very lively places even after midnight, with main roads swarming with taxis picking up late night revellers.



Night scene in Shinjuku.

Words and Phrases to Remember

iru いる (*be*)

ame ga furu あめがふる (*rain*)

jishin じしん (*earthquake*)

kaji かじ (*fire*)

Useful Verb Forms

	-(r)u	-ta	-nai
(be)	iru	ita	inai
(leave)	deru	deta	denai
(open)	akeru	aketa	akenai
(enter)	hairu	haitta	hairanai
(return)	kaeru	kaetta	kaeranai
(go)	iku	itta	ikanai
(come)	kuru	kita	konai
(do)	suru	shita	shinai

Answers

1. a) futta

b) iru

c) konai

d) kaetta

e) kaji

2. a) haitta mitai desu ne.

b) aketa mitai desu ne.

c) deta mitai desu ne.

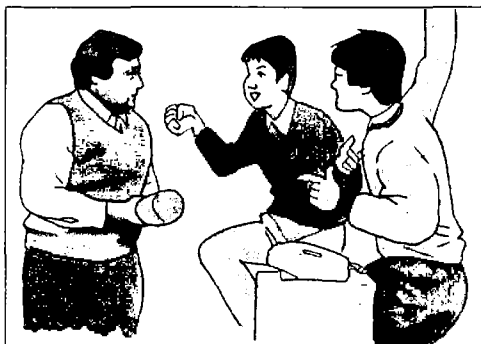
LESSON 42

What's New?



From Yan's Story

Saitô and Kuwata are discussing Yan's depressed state of mind.



Sô ka. (*Oh, really? [informal]*)
sekkeizu (*design*)
kuni (*home country*)
okuranai (←okuru: *send*)
Â. (*That's right. [informal]*)
Nê. (*Hey. [informal]*)
disuko (*disco*)
sasotte (←sasou: *invite*)
-te miyô (*Let's try ~ [informal]*)
dame (*no good*)

Saitô: Sô ka, sekkeizu, kuni e okuranai
no ka.

Kuwata: Â.

Saitô: Nê, Yan-san o disuko ni sasotte
miyô yo.

Kuwata: Demo nâ, sasottemo dame da
to omou kedo.

*Oh, really, so he's not going to send the
design back home?*

That's right.

Hey, let's try inviting Yan to a disco.

*But, even if we invite him, I don't think
it'll be any good.*

Notes

Sasottemo dame da to omou kedo.

(Even if we invite him, I don't think it'll be any good.)

-temo means “even if ~,” and -temo dame da to omou kedo means “even if ~, I don’t think it’ll be any good.” In the above example, when Saitô suggests inviting Yan to a disco, Kuwata uses this expression to say that even if they invite him, it’ll probably be no good, in other words, Yan probably won’t come. So, you can use this pattern to respond negatively to what someone else suggests.

Note that the way Saitô and Kuwata talk is rather informal, as they’re close friends. A more formal way of saying the same thing would be as follows:

Sasottemo dame da to omoimasu kedo.

(Even if we invite him, I don’t think it’ll be any good.)

To say “even if ~,” using -temo, you need to remember the “-te” form of a verb and add mo.

“-te” form					
(drink)	nomu	→	nonde	→	nondemo (even if I drink)
(eat)	taberu	→	tabete	→	tabetemo (even if I eat)
(do)	suru	→	shite	→	shitemo (even if I do)

Further Examples

1. Andô and Koyanagi are trying to stop Kodama’s hiccups.



Andô: Kore, nonde mite kudasai.

[Andô hands Kodama a glass of water.]

Kodama: Mizu o nondemo dame da to omoimasu kedo.

nonde (←nomu: drink)

mizu (water)

Try drinking this.

Even if I drink water, I don’t think it’ll be any good.

2. At the skating rink, Kodama keeps falling down.



renshûshimashô / renshûshite

(←renshûsuru: *practice*)

Koyanagi: Renshûshimashô.

Kodama: E, demo, renshûshitemo dame da to omoimasu kedo.

Let's practice.

But even if I practice, I don't think it'll be any good.

3. Kodama and Andô are late for a bus.



hashirimashô / hashitte (←hashiru: *run*)

hayaku (*quickly*)

Kodama: Hashirimashô. Andô-san, hayaku!

Andô: Hashitemo dame da to omoimasu kedo.

Let's run. Andô-san, quickly!

Even if we run, I don't think it'll be any good.

4. Andô puts coins in a vending machine, but nothing comes out.



tataite (←tataku: *hit*)

Koyanagi: Tataite mite kudasai tte.

Andô: E? Tataitemo dame da to omoimasu kedo.

He said "Try hitting it."

What? Even if I hit it, I don't think it'll be any good.

Variation 1

Netsu ga attemo kaisha ni ikimasu.

(Even if I have a fever, I'm going to work.)

From the Program

The husband is sick but insists on going to work.



Husband: Kaisha ni iku. . .

Wife: Dame, dame. Muri desu yo.

[She takes his temperature.]

Hora. Netsu ga arimasu yo.

Husband: Netsu ga attemo kaisha ni ikimasu.

kaisha ni iku (go to work [literally, the company])

Muri desu yo. (It's impossible.)

Hora. (See?)

netsu ga arimasu / netsu ga attemo
(←netsu ga aru: have a fever)

I'm going to work. . . .

No, no. It's impossible.

See? You have a fever.

Even if I have a fever, I'm going to work.

Notes

Netsu ga attemo kaisha ni ikimasu. (Even if I have a fever, I'm going to work.)

If you use the above pattern, you can insist on doing something by saying "even if ~, I will ~."

Variation 2



From the Program

At the amusement park.



Andô: Takai desu yo.

Koyanagi: Kodama-san, yameta hô ga ii desu yo.

Kodama: Takakutemo watashi wa norimasu.

takakutemo (←takai: *expensive*)

yameta (←yameru: *give up the idea*
[literally, stop])

norimasu (←noru: *ride*)

It's expensive.

Kodama-san, you'd better give up the idea.

Even if it is expensive, I will ride it.

Notes

Takakutemo norimasu. (*Even if it is expensive, I will ride it.*)

You can say “even if~” with adjectives, as well as verbs, as in the above example. As with verbs, you need to put an adjective in its “-te” form (see L.36), and add mo.

Remember, the “-te” form of an adjective is derived by changing the final i to ku and adding te.

(expensive)	takai	→	takakute	→	takakutemo	(even if it is expensive)
(scary)	kowai	→	kowakute	→	kowakutemo	(even if it is scary)

Over to You!

1. Fill in the blanks with verbs in their appropriate forms.

		-te	-masu
E.g. hashiru	(run)	<u>hashitte</u>	hashirimasu
a) matsu	(wait)	_____	machimasu
b) nomu	(drink)	nonde	_____
c) sasou	(invite)	_____	sasoimasu
d) isogu	(hurry)	isoide	_____
e) iku	(go)	_____	ikimasu
f) suru	(do)	_____	shimasu

2. Respond negatively to the following suggestions, using -temo dame da to omoimasu kedo.

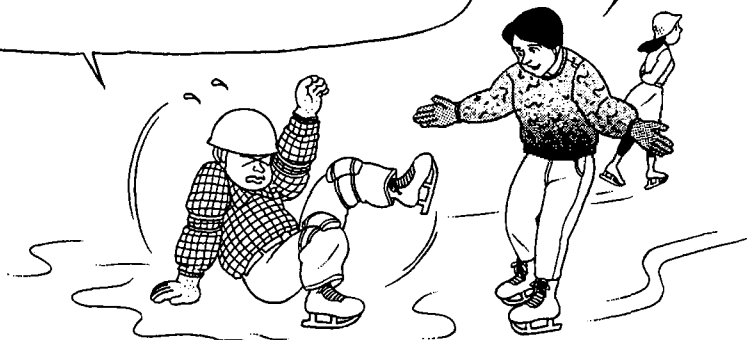
E.g.



a)

(Even if I practice, I don't think it'll be any good.)

Renshûshimashô.
(Let's practice.)



b)

(Even if we wait, I don't think it'll be any good.)

Machimashô.
(Let's wait.)



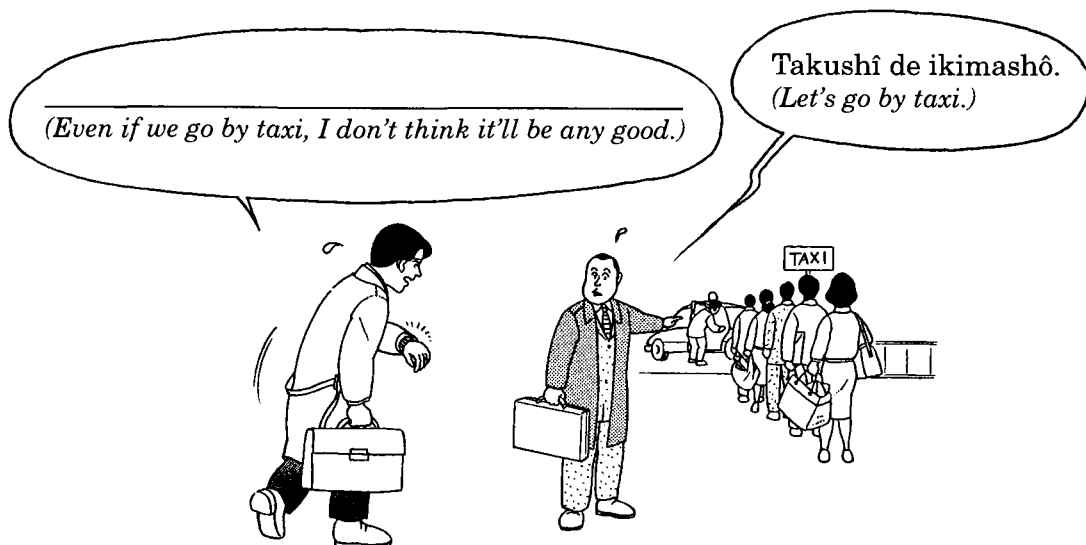
c)

(Even if we look for it, I don't think it'll be any good.)

Sagashimashô.
(Let's look for it.)



d)



e)



Culture and Life

Kôkôde こうこうで (“Only a high school graduate”)

In Yan's Story, Terada, Yan's neighbor, shared his misgivings about not having gone to college and because of that being labelled as “kôkôde,” i.e., someone who has progressed no further than high school. The extent to which the lack of a higher education is a disadvantage to young people depends greatly on individual circumstances and disposition. Though it would be difficult to become an elite employee of a major company without a college degree, in certain professions people with only a junior or senior high school background can still find good positions by making the best use of their abilities.

Daigaku shingaku だいがく しんがく (Going on to college)

In recent years, the rate at which high school graduates have gone on to college has been constant at about 30%. But because of repeated changes to the entrance exam system and the growing reputation of private universities, the entrance exam situation is becoming more rigorous year by year. Also, according to a survey by the Tokyo Branch of the Federation of University Cooperatives, the average total cost of tutorial fees and living expenses for students at private Tokyo universities taking lodgings for 4 years is about 12 million yen for humanities students and about 15 million yen for those in the sciences, which represents a considerable burden on students and their families.



Students taking a college entrance exam.



Words and Phrases to Remember

sasou さそう (invite) renshûsuru れんしゅうする (practice) hashiru はしる (run)

tataku たたく (hit) takai たかい (expensive) sagasu さがす (look for)

sôjisuru そうじする (clean)

Useful Forms

		“-te” form
(drink)	nomu	nonde
(wash)	arau	aratte
(wait)	matsu	matte
(look for)	sagasu	sagashite
(hurry)	isogu	isoide
(go)	iku	itte
(run)	hashiru	hashitte
(invite)	sasou	sasotte
(do)	suru	shite
(come)	kuru	kite
(expensive)	takai	takakute
(late)	osoi	osokute
(hot)	atsui	atsukute
(difficult)	muzukashii	muzukashikute

Answers

1. a) matte
b) nomimasu
c) sasotte
d) isogimasu
e) itte
f) shite
2. a) Renshûshitemo dame da to omoimasu kedo.
b) Mattemo dame da to omoimasu kedo.
c) Sagashitemo dame da to omoimasu kedo.
d) Takushî de ittemo dame da to omoimasu kedo.
e) Sôjishitemo dame da to omoimasu kedo.

EPISODE TWENTY-TWO

I WAS IN A HURRY, SO I COULDN'T BUY ONE.
(FOR LESSONS 43 & 44)

●Synopsis

One day, Terada finds that Yan has gone away for a while. We see Yan at Ueno Station, where he helps an elderly couple onto the bullet train. On the train, the couple offer Yan tea and rice balls, but when the inspector comes to check their tickets, they are surprised to find that Yan hasn't decided where to go yet. Yan just decides to go to the final stop, Niigata. He then goes even further, deep into snow country. He finds a room in an inn near the sea, drifting even deeper into depression as he looks at Miss Okada's photograph.

●Transcription

DAI NIJÛNI WA

ISOIDEITA NODE KAENAKATTA N
DESU.

EPISODE TWENTY-TWO

*I WAS IN A HURRY, SO I COULDN'T
BUY ONE.*

Shîn 1: Sôchô no Sumidagawa

(Two white birds are fluttering about on the water surface.)

Shîn 2: Apâto no rôka

(Terada is leaving for work. There's a note posted on Yan's door. Terada reads it.)

Terada: "Shibaraku rusu ni shimasu node, haitatsu shinaide kudasai. Yan-Môrin." Un. Yappari dekaketa mitai da na. A, obasan, ohayô gozaimasu.

Mrs. Hori: Ohayô, Terada-san.

Terada: Yan-san, tabi ni deta mitai desu yo.

Mrs. Hori: Sô, sô na no yo ne. Hitori ni naru no ga ichiban yo.

Scene 1: Sumida River, early in the morning

(Two white birds are fluttering about on the water surface.)

Scene 2: In the corridor of the apartment building

(Terada is leaving for work. There's a note posted on Yan's door. Terada reads it.)

Terada: "I will be away for a while, so please do not deliver any papers. Yan Molin." Yeah, looks like he really went somewhere after all.

Mrs. Hori: Good morning, Terada-san.

Terada: Looks like Yan went on a trip.

Mrs. Hori: Yes, I know. Being alone is best for him.

Shîn 3: Ueno-eki

(Yan is walking around gazing blankly at some tourist posters. An elderly couple with heavy luggage pass by.)

Rôfu: Iya, maitta, maitta. . . Iya, daijôbu da. Ii kara, motte(i)ku kara daijôbu da.

Yan: Boku ga mochimasu.

(Yan takes the luggage from the man's hands.)

Rôfu: E! ii n desu, ii n desu!

Yan: A, ii desu, ii desu. Obasan, sore mo. . . Shinkansen desu ka?

Scene 3: Ueno Station

(Yan is walking around gazing blankly at some tourist posters. An elderly couple with heavy luggage pass by.)

Husband: Phew, that was tough. . . No, I'm alright. Don't worry, I can take these, you just take it easy.

Yan: I'll take them for you.

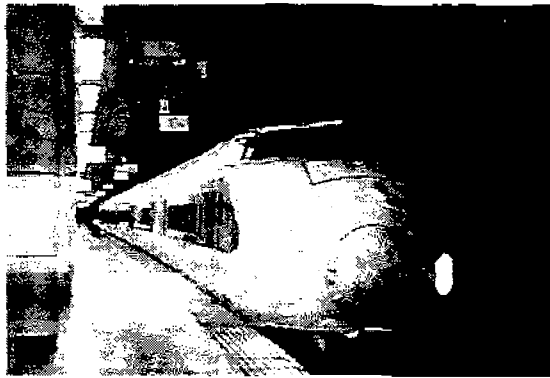
(Yan takes the luggage from the man's hands.)

Husband: Oh no, it's O.K.!

Yan: It's O.K., it's alright. Ma'am, I'll get that too. . . Are you taking the Shinkansen (bullet train)?

Shîn 4: Jôetsu shinkansen hômu

Scene 4: Platform of the Jôetsu Shinkansen



Shîn 5: Jôetsu shinkansen no shanai

(Yan puts the luggage on the shelf.)

Rôsai: Suimasen, dômo. A, kore chotto. Kore dake, hai!

Rôfu: Hai, dewa, onegai itashimasu. Yoisho.

(The husband hands Yan a satchel.)

Dokkoisho!

(The wife hands Yan a bag.)

Rôsai: Mô hitotsu sumimasen, dômo!

Rôfu: Iya iya, iyâ, nimotsu o motte itadaita n de, hontoni tasukari-mashita.

Scene 5: Inside the Jôetsu Shinkansen

(Yan puts the luggage on the shelf.)

Wife: Thank you for your trouble. Umm, this one, I'll just. . . Just this one. Right.

Husband: O.K., this one please, thanks!

(The husband hands Yan a satchel.)

Phew!

(The wife hands Yan a bag.)

W.: Just one more, sorry. Thank you.

H.: Oh, you were so much help, carrying all this luggage for us.



Futari: Hontoni dômo arigatô gozaima-shita.

(They bow deeply.)

Yan: Iya, ii (n) desu yo. Sâ, dôzo.

Rôfu: Â, iya iya, dômo.

Yan: A, jâ, boku wa. . .

Rôsai: Anô, ocha demo meshiagarimasen ka?

Yan: Iya, koko shiteiseki desu kara.

Rôfu: E, mâ, mâ, ii ja nai desu ka, konna ni suiteiru n desu kara. Chotto omachi kudasai. Kore o ne, yo(tto). Are?

(The husband tries to flip the seats around, but can't get it to turn.)

Yan: A, boku ga yarimasu.

Rôfu: Okashii na.

(Yan turns the seat around.)

A, naruhodo. Dômo narenai n de. . .

Ma, ma, ja, dôzo okakeninatte kudasai.

Rôsai: Dôzo, dôzo, okakekudasai. Ne, dôzo.

(The bell rings to signal the train's departure.)

Eki no anaunsu: Nijû-ban sen kara, "toki" yonhyakugojûkyû-gô Niigata-yuki ga hassha itashimasu. Tsugi wa Ômiya ni tomarimasu. Doa ga shimasu.

The couple: Thank you very much.

(They bow deeply.)

Yan: Oh, it was nothing. Now go ahead and take your seats, please.

H.: Thank you!

Yan: Well, I'd better go now.

W.: Ah. . . Won't you have some tea?

Yan: No thanks, besides these are reserved seats.

H.: Oh, it's O.K. There are so many vacant seats. Wait a moment. Hmm, let me get the seat to. . . This way, no, that way. . . What's wrong?

(The husband tries to flip the seats around, but can't get it to turn.)

Yan: Oh, I'll do it.

H.: Something's wrong.

(Yan turns the seat around.)

Oh, I see. I just can't get used to these

things. . . Oh, now, please, have a seat.

W.: Please, please, sit down.

(The bell rings to signal the train's departure.)

Announcement: The Toki 459 to Niigata will be departing from Track 20. The next stop will be Ômiya. The doors will close now.

(The wife offers Yan some tea.)

Rô sai: Dôzo.

Yan: Arigatô gozaimasu.

(The wife offers Yan some rice balls.)

Rô sai: Anô, kore hitotsu ikaga desu ka?

Yan: Iya, watashi wa ocha dake de
kekkô desu yo.

Shin 6: Hashiru shinkansen

Shin 7: Shinkansen no shanai

(The wife shows a picture of her daughter and grandchild to Yan.)

Rô sai: Anô, mago ga ne, iru n desu.

Yan: Â.

Rô sai: Tottemo kawaii n desu no.

Rô fu: Hora, kono egao ga nakanaka
kawaii desho? Kawaii. . .

Yan: Ê.

Rô sai: Ie ne, mô, mago ni ai ni ne, anô,
Tôkyô e tokidoki detekuru n desu.

Yan: Sô desu ka.

Rô fu: Meshiagatte kudasai yo. E,
musume no onigiri taihen oishii n
desu kara, e.

Yan: Â, itadakimasu.

(The conductor comes.)

Shashô: Hai, osoreirimasu. Jôshaken o
haiken itashimasu.

Rô sai: Anata, kippu.

Rô fu: Kippu? . . . Ore ka?

Rô sai: Anata (ni) watashimashita yo!

Rô fu: Sô ka na. Oi, oi.

(Husband starts searching.)

Rô sai: Yâ, shikkari shite kudasai yo,
hontoni! *(To Yan)* Kore na n desu mono
nê.

Rô fu: E, kocchi ka? Are, okashii na.

(Yan spots the tickets in the wife's coat pocket.)

(The wife offers Yan some tea.)

W.: Please have some.

Yan: Thank you.

(The wife offers Yan some rice balls.)

W.: Would you like one of these?

Yan: No thanks, tea will be fine for me.

Scene 6: The Shinkansen in motion

Scene 7: Inside the Shinkansen

(The wife shows a picture of her daughter and grandchild to Yan.)

W.: See, we have a grandchild.

Yan: Oh?

W.: She's so cute.

H.: Look, isn't this smiling face adorable?

Yan: Uh-huh.

W.: You see, we occasionally come in to Tokyo
to see our grandchild.

Yan: Oh, is that so?

H.: Please have some. My daughter's rice
balls, they're really great.

Yan: O.K., I'll have some.

(The conductor comes.)

Conductor: Excuse me. Your tickets, please!

W.: Dear, the tickets.

H.: The tickets? . . . Me. . . ?

W.: Dear! I gave them to you!

H.: Did you? Wait a sec.

(Husband starts searching.)

W.: For heaven's sake. Pull yourself together!
(To Yan) Really, he's always like this. . .

H.: Are they in here? Huh, hmmm. . . this is
strange. . .

(Yan spots the tickets in the wife's coat pocket.)

Yan: Koko ni arimasu yo.

Rô sai: E? A, ara, iya da! Konna toko ni!

Rô fu: Hora hora, hito no koto o iinagara,
... mâ, e, itsudemo kore desu kara na.

Shashô: Osoreirimasu. Jôshaken o
haiken itashimasu. Niigata made desu
ne? Hai, arigatô gozaimashita.

Yan: Anô, isoideita node, kaenakatta n
desu.

Shashô: Tôkyô kara desu ne? Sorede
dochira made irassharu n desu ka?

Yan: Ê, anô, kore wa doko made iku n
desu ka?

Shashô: Hâ?

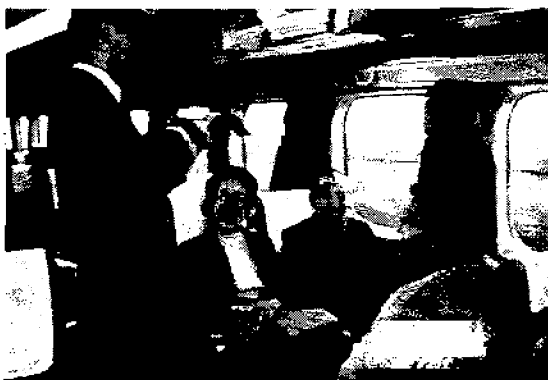
(The couple exchange glances.)

Yan: Anô, shûten made ichi-mai kudasai.

Shashô: Shûten wa Niigata desu ga, ii n
desu ka?

Yan: Ê, Niigata made onegaishimasu.

Shashô: Hai, Tôkyô kara Niigata made
to, hai, kyûsenroppyaku-en desu. Hai,
ichiman-en oazukari itashimasu. Hai,
yonhyaku-en no otsuri desu. Arigatô
gozaimashita.



Rô sai: Yokatta desu nê. Zutto goishsho
dekimasu yo.

(Yan looks out at the scenery.)

Ano, dochira ni irassharu n desu?

Yan: Oh, here they are.

W.: Huh? Oh, how stupid of me! In here, of all
places!

H.: See, see, always talking about other people. . . . Hmph, she's always like this. . . .

Conductor: Excuse me. May I see your tickets?
To Niigata, is that correct? O.K., thank
you.

Yan: Oh, I was in a hurry, so I couldn't buy
one.

Conductor: From Tokyo? And where are you
going?

Yan: Uh. . . . where does this go to?

Conductor: Huh?

(The couple exchange glances.)

Yan: Uh, let me have one to the last stop.

Conductor: The last stop is Niigata. Is that
O.K., sir?

Yan: Yes, to Niigata please.

Conductor: O.K. From Tokyo to Niigata. . . .
that'll be 9,600 yen. Out of 10,000 yen. . . .
and 400 yen change. Thank you.

W.: Isn't that nice? We'll be together the entire
trip.

(Yan looks out at the scenery.)

And, where will you be headed?

Yan: A, â, umi o mitari, furui ie o mitari
shiyô to omotteiru n desu.

Rôsai: Â, sô desu ka.

(The couple exchange glances.)

Nanka goshinpaigoto demo?

Rôfu: Oi, yamen ka.

Rôsai: . . .

Shîn 8: Shissô suru shinkansen

Yan: O-oh, I'm thinking of looking at the sea,
visiting old houses, and so on.

W.: Oh, really?

(The couple exchange glances.)

Is there something worrying you?

H.: Hey, come on, cut it out.

W.: . . .

Scene 8: The Shinkansen running at full speed

Shîn 9: Uetsusen no ressha no naka

(Yan imagines Okada's face in the window.)

Yan: Okada-san.

Otoko: Nani ka iimashita ka?

Yan: E, iie.

Scene 9: Inside a car of a Uetsu Line train

(Yan imagines Okada's face in the window.)

Yan: Okada-san. . .

Man: Huh? Did you say something, mister?

Yan: Uh, no.

Shîn 10: Yukigeshiki

Scene 10: Winter landscape



Shîn 11: Ryokan no mae

*(The head clerk is removing snow from the roof,
and the landlady is clearing the road of snow.)*

Okami: Aryâ! . . .

Bantô: Â! . . .

Okami: N da nâ!

Bantô: Â!

(Yan arrives.)

Scene 11: In front of an inn

*(The head clerk is removing snow from the roof,
and the landlady is clearing the road of snow.)*

Landlady: Oh my goodness, it's starting to
snow again!

Head clerk(in dialect): Oh my gosh, why does
it snow so much everyday!

Landlady(in dialect): You can say that again!

Head clerk: Yep!

(Yan arrives.)



Okami: Sakihodo odenwa kudasatta okyakusan desu ka?

Yan: Hai, sô desu.

Okami: Mâ, mâ, mâ, yoku irasshai-mashita. Sâsa, dôzo kochira e, hai!

Yan: Taihen desu nê.

Okami: Iyâ, mattaku! Kono hen ja kono yukioroshi ga taihen na n desu yo nê!

Bantô: Ome no hô no kuni de. . .

Yan: Ha?

Okami: Â, okyakusan no kuni de wa yuki wa furanai n desu ka tte, kiiteru n desu yo.

Yan: Â, boku no kuni ja furimasen.

Bantô: N da rô, . . .

Okami: Mâ, . . .

Bantô: Honni. . .

Okami: Yunmâ. . .

(The landlady laughs.)

Yan: . . .

Okami: Yuki no furanai kuni ga urayamashii sô desu yo. Michi no yuki o

Landlady: Are you the guest who called a while ago?

Yan: Yes I am.

Landlady: Well, well, you must've had a tough time coming here. Please come inside!

Yan: Life must be hard here.

Landlady: Right you are! Around here, it's getting the snow off the roofs that's a real job!

Head clerk: Say, . . . (asks a question in dialect)

Yan: Huh?

Landlady: Oh, he's asking if it ever snows over where you come from.

Yan: Oh, no, it doesn't snow where I come from.

Head clerk: Just as I thought. . . (continues to respond in dialect)

Landlady: Well. . . (responds to the head clerk in dialect)

Head clerk: The toughest thing is. . . (in dialect)

Landlady: You strain your back. . . (in dialect)

(The landlady laughs.)

Yan: . . .

Landlady: He says he envies you, your country where it doesn't snow, because it's so

dokashitari, yane no yuki o oroshitari,
mattaku taihen desu kara nê.

Yan:

Okami: Sâ, okyakusan, dôzo!

Yan: Hai.

*tough to remove the snow off the roofs and
to clear the roads.*

Yan:

Landlady: Now, come right in, sir!

Yan: Yes.



Shîn 12: Yado no kaidan

(The landlady comes up to Yan's room with a tray.)

Okami: Gomenkudasai. Okyakusan.

Scene 12: The stairway of the inn

(The landlady comes up to Yan's room with a tray.)

Landlady: May I come in, sir?

Shîn 13: Yado no heya no naka

(The lights are out.)

Okami: Ofuro, itta n da ga nâ?

(The landlady finds Yan sitting in a chair in the balcony of the room.)

Âra, okyakusan irashita n desu ka?

Oshokuji omochishimashita.

Yan:

(Yan goes and picks up Okada's picture from the table without saying a word.)

Okami:

Scene 13: Yan's room at the inn

(The lights are out.)

Landlady: Wonder if he went to take a bath?

(The landlady finds Yan sitting in a chair in the balcony of the room.)

Oh my, you're here? I brought you your dinner, sir.

Yan:

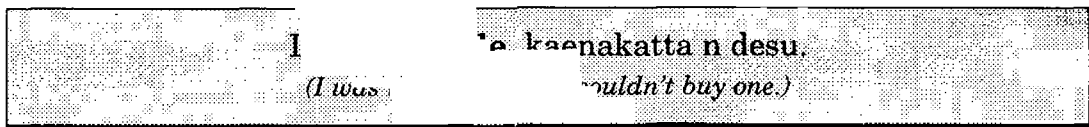
(Yan goes and picks up Okada's picture from the table without saying a word.)

Landlady:

End of Episode Twenty-Two

LESSON 43

What's New?



From Yan's Story

In the bullet train.



Ticket Inspector: Osoreirimasu.

Jôshaken o haiken itashimasu.

[Inspecting the elderly couple's tickets.]

Niigata made desu ne.

Hai. Arigatô gozaimasu.

[He turns to Yan.]

Yan: Anô, isoideita node, kaenakatta n desu.

Osoreirimasu. (*Excuse me.*)

jôshaken (*train ticket*)

haiken itashimasu. (*May I see? [very polite]*)

~ made (*to~*)

isoideita (*I was in a hurry.*)

kaenakatta (*couldn't buy*)

Excuse me. May I see your tickets?

To Niigata, is that correct?

Okay. . . Thank you.

Uh. . . I was in a hurry, so I couldn't buy one.

Notes

Isoideita **node**, kaenakatta n desu. (*I was in a hurry, so I couldn't buy one.*)

You can use **node** to express a reason for what follows. In the above scene, Yan said "Isoideita node" to give the reason why he couldn't buy the proper ticket (i.e., he was in a

hurry. Using node in this way, you can explain some aspect of your behavior.

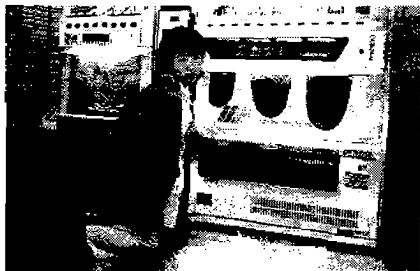
Before node, verbs need to be in a plain form (see L.27) :

			<i>plain form</i>	
<i>(be in a hurry)</i>	isoideimashita	→	isoideita	Isoideita node, . . . <i>(I was in a hurry, so...)</i>
<i>(drop)</i>	otoshimashita	→	otoshita	Otoshita node, . . . <i>(I dropped it, so. . .)</i>
<i>(come)</i>	kimasu	→	kuru	Tomodachi ga kuru node, . . . <i>(My friend is coming, so. . .)</i>
<i>(have)</i>	arimasu	→	aru	Yakusoku ga aru node, . . . <i>(I have an appointment, so. . .)</i>

In the examples below, Koyanagi-san and Kodama-san use ~node, ~n desu to explain why they're doing something so late at night.

Further Examples

1. Late at night in a dormitory, in front of a vending machine.



Koyanagi [On hands and knees.] :

Okane o otoshita node, sagashiteiru n desu.

okane (money)

otoshita (←otosu: drop)

sagashiteiru (←sagasu: look for)

I dropped some money, so I'm looking for it.

2. Late at night in the dormitory kitchen. Kodama-san is making noodles.



onaka ga suitea (←onaka ga suku:
be hungry)
tsukutteiru (←tsukuru: make)

Kodama: Onaka ga suitea node, kore o
tsukutteiru n desu.

I'm hungry, so I'm making this.

Variation 1

Kyô wa tomodachi ga kuru **node, chotto** . . .

(My friend is coming to see me today, so I can't. . .)

From the Program

In the office around 5 o'clock.



Kodama[*Making a drinking gesture.*]:

Andô-san, dô desu?

Hisashiburi ni ikimasen ka?

Andô: Sumimasen. Kyô wa tomodachi ga

Dô desu? (*How about it?*)

hisashiburi ni [*literally*] *after a long
while*)

kyô (*today*)

tomodachi (*friend*)

Andô-san, how about it?

*Shall we go drinking? We haven't been
for a long time.*

I'm sorry. My friend is coming to see me

kuru node, chotto. . .

Kodama: A, sô.

today, so I can't.

Oh, really.

Notes

Kyô wa tomodachi ga kuru **node, chotto**. . .

(My friend is coming to see me today, so I can't. . .)

As in the above example, you can use node to turn down an invitation indirectly by simply giving the reason why you can't accept. What is actually meant here is "Kyô wa tomodachi ga kuru node ikenai n desu." (My friend is coming to see me today so I can't go.), but the latter part, ikenai n desu is left unsaid. This way of leaving unpleasant things unsaid is common in Japanese communication. Note that chotto literally means "a little" but it is quite often used to imply something like "It's a little bit difficult to accept," as in this case.

Further Examples

1. In the office around 5 o'clock.



karaoke (*karaoke*)

demo (*or something*)

yakusoku ga aru (*have an appointment*)

Kodama [To Umino-san, who has stood up to leave]: Hisashiburi ni karaoke demo dô desu?

Umino: Sumimasen. Kyô wa yakusoku ga aru node, chotto. . .

How about going to karaoke or something?

We haven't been for a long time.

I'm sorry. I have an appointment today, so I can't.

2. In the office around 5 o'clock. Everyone has left for home except Koyanagi-san.



isoideiru (be in a hurry [+isogu: hurry])

Kodama: A, Koyanagi-san, anô. . .

Koyanagi: Sumimasen. Kyô wa isoideiru node, chotto. . .

Hey, Koyanagi-san, um. . .

I'm sorry. I'm in a hurry today, so I can't.

Variation 2

Yakusoku ga aru node, **osaki ni shit-ureishimasu.**

(I have an appointment, so please excuse me.)

From the Program

In the studio.



Andô: Sumimasen. Kyô wa chotto yakusoku ga aru node, osaki ni shitsureishimasu.

Kodama: A, chotto. . .

I'm sorry. I have an appointment today, so please excuse me.

Uh, hey. . .

Notes

Osaki ni shitsureishimasu. (*Please excuse me.*)

This expression is useful when you have to leave somewhere before other people. Literally it means “Excuse me (for doing something) before you.” In relatively informal speech you may hear it shortened to “Osaki ni.”

Over to You!

1. Change the statement ending in -masu or -mashita into the appropriate plain form, so as to state a reason using ~node.

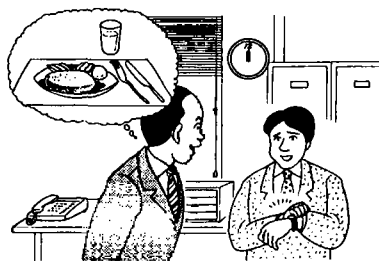
- | | | |
|--------------------------|---|-----------------------------------|
| E.g. Isoideimasu. | → | <u>Isoideiru node, . . .</u> |
| (I'm in a hurry.) | | (I'm in a hurry, so . . .) |
| a) Yakusoku ga arimasu. | → | _____ |
| (I have an appointment.) | | (I have an appointment, so . . .) |
| b) Byôin e ikimasu. | → | _____ |
| (I'm going to hospital.) | | (I'm going to hospital, so . . .) |
| c) Okada-san ga kimasu. | → | _____ |
| (Miss Okada is coming.) | | (Miss Okada is coming, so . . .) |
| d) Pâtî ga arimasu. | → | _____ |
| (There is a party.) | | (There is a party, so . . .) |
| e) Isoideimashita. | → | _____ |
| (I was in a hurry.) | | (I was in a hurry, so . . .) |

2. How do you think the people on the right will turn down the invitations, using ~node, chotto. . . ?

E.g. Tabe ni ikimasen ka? (*Shall we go out for a meal?*)

[He has an appointment.]

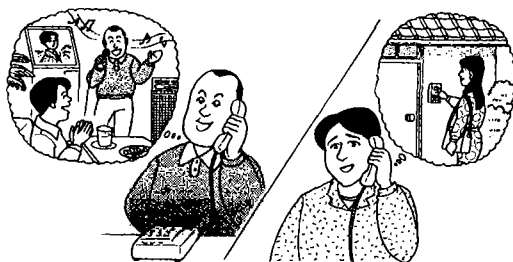
→ Sumimasen. Yakusoku ga aru node, chotto...
(I have an appointment, so I'm sorry, I can't.)



a) Karaoke ni ikimasen ka? (Shall we go to karaoke?)

[A friend is coming.]

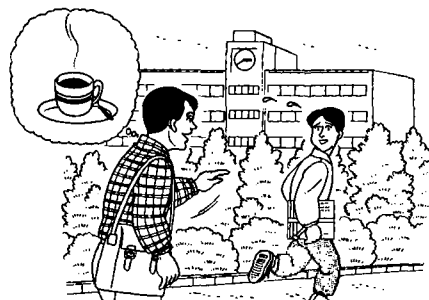
→ _____



b) Kôhî o nomi ni ikimasen ka? (Shall we go have a cup of coffee?)

[He is in a hurry.]

→ _____



c) Ashita eiga o mi ni ikimasen ka? (Shall we go see a movie tomorrow?)

[He has some work to do.]

→ _____

hint: shigoto (work)

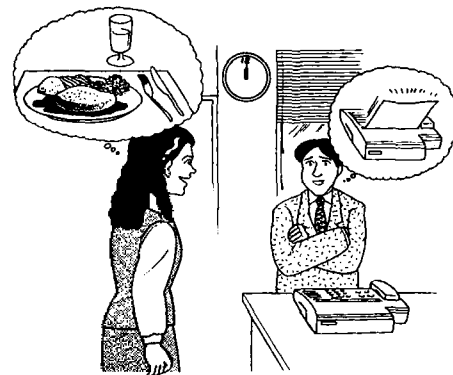


d) Tabe ni ikimasen ka? (Shall we go out for a meal?)

[He is waiting for a fax.]

→ _____

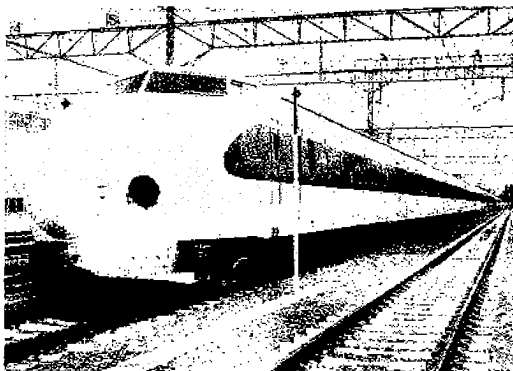
hint: fakkusu (fax)



Culture and Life

Jôetsu Shinkansen じょうえつしんかんせん

In Yan's Story, the train which Yan took is referred to as the Jôetsu Shinkansen. Opened in 1982, this line links Tokyo and Niigata, and the journey between these two cities takes about two hours. While trains on the Tôkaidô Shinkansen (opened in 1964) are usually colored blue, green is normally used for the Jôetsu and Tôhoku Shinkansen, as we saw in Yan's Story.



Ryokan りょかん (Japanese inn)

In Yan's Story, Yan found himself a room in a Japanese-style inn (ryokan) near the sea. Very different from modern western-style hotels, inns like this are generally found in the provinces. While in hotels meals are not usually included in overnight fees, in a ryokan it is common for the evening meal and the following day's breakfast to be included in the price of a night's stay.



A typical ryokan in a hot-spring town.

Words and Phrases to Remember

isoideiru いそいでいる (*be in a hurry*) okane おかね (*money*) otosu おとす (*drop*)

onaka ga suku おなかがすく (*be hungry*)

hisashiburi ni ひさしぶりに (*[[literally] after a long while*)

yakusoku ga aru やくそくがある (*have an appointment*)

byôin びょういん (*hospital*)

pâti パーティー (*party*)

fakkusu ファックス (*fax*)

Useful Verb Forms

	<i>present plain forms</i>	<i>past plain forms</i>
<i>(be / have)</i>	aru	atta
<i>(be in a hurry)</i>	isoideiru	isoideita
<i>(come)</i>	kuru	kita
<i>(do)</i>	suru	shita

Answers

1. a) Yakusoku ga aru node, . . .
b) Byôin e iku node, . . .
c) Okada-san ga kuru node, . . .
d) Pâtî ga aru node, . . .
e) Isoideita node, . . .

2. a) Sumimasen. Tomodachi ga kuru node, chotto. . .
(A friend is coming, so I'm sorry, I can't.)
b) Sumimasen. Isoideiru node, chotto. . .
(I'm in a hurry, so I'm sorry, I can't.)
c) Sumimasen. Shigoto ga aru node, chotto. . .
(I have some work to do, so I'm sorry, I can't.)
d) Sumimasen. Fakkusu o matteiru node, chotto. . .
(I'm waiting for a fax, so I'm sorry, I can't.)

LESSON 44

What's New?

Umi o mitari, furui ie o mitari shiyô to omotteiru n desu.

(I'm thinking of looking at the sea, visiting old houses, and

From Yan's Story

In the bullet train.



Yokatta desu ne. *(It's good, isn't it?)*

zutto *(all the way)*

goissho dekimasu

(we can be together [polite])

dochira? *(where? [polite])*

irassharu *(go [polite])*

umi *(sea)*

mitari (← miru: *look at*)

furui *(old)*

ie *(house)*

Woman: Yokatta desu ne.

Zutto goissho dekimasu yo.

Ano, dochira ni irassharu n desu ka?

Yan: Umi o mitari, furui ie o mitari shiyô to omotteiru n desu.

It's good, isn't it?

We'll be together all the way.

And, where are you headed?

Oh, I'm thinking of looking at the sea, visiting old houses, and so on.

Notes

Umi o mitari, furui ie o mitari shiyô to omotteiru n desu.

(I'm thinking of looking at the sea, visiting old houses, and so on.)

~ tari, ~tari suru means "do things such as ~ and ~." Using this pattern you can simply give some examples of actions and imply that there are (often many) other actions as

well. In the above sentence, Yan gave two examples of what he's planning to do (i.e., look at the sea and visit old houses), but implied that he's planning to do other things as well.

Note that you have to have two or more examples of actions expressed by -tari and that their order doesn't necessarily have to represent the actual order of events.

To form -tari, you need to know the -ta form of a verb (see L.28) and add ri to it.

			-ta form		-tari
(see)	miru	→	mita	→	mitari
(sing)	utau	→	utatta	→	utattari
(ride)	noru	→	notta	→	nottari
(do)	suru	→	shita	→	shitari

Further Examples

1. Talking about holidays.



Umino: Andô-san wa doko ni iku n desu ka?

Andô [Pointing to a place on the map.]:

Watashi wa koko ni iku n desu. Sukî o shitari, onsen ni haittari shiyô to omo-tteiru n desu.

doko (where)

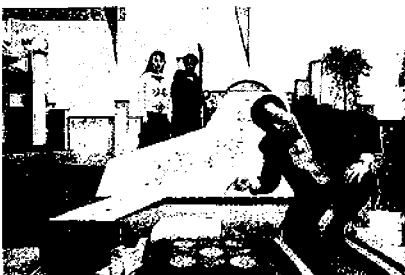
sukî o shitari (←sukî o suru: ski)

onsen ni haittari (←onsen ni hairu:
have (lit. enter) a hot spring bath)

Where are you going, Andô-san?

I'm going here. I'm planning to go skiing,
have hot spring baths, and so on.

2. Talking about holidays.



Umino: Kodama-san wa?

Dokoemo ikimasen.

(I'm not going anywhere.)

terebi (television)

mitari (←miru: watch)

CD (CD)

kiitari (←kiku: listen)

hon (book)

yondari (←yomu: read)

How about you, Kodama-san?

Kodama: Watashi wa dokoemo ikimasen.
Terebi o mitari, CD o kiitari, hon o
yondari shiyô to omotteiru n desu.

*I'm not going anywhere. I'm planning
to do things such as watch TV, listen
to CD's and read books.*

Variation 1

Bâdowocchingu o shitari, tennisu o shitari shitai n desu ga. . .

(I'd like to do things such as bird-watching and playing tennis.)

From the Program

At a travel agency.



Travel Agent: Irasshaimase.

Irasshaimase. (May I help you?)

[used in shops, etc.]

Koyanagi: Anô, bâdowocchingu o shitari,
tenisu o shitari shitai n desu ga. . .

bâdowocchingu (bird-watching)

tenisu (tennis)

May I help you?

*Um, I'd like to do things such as bird-
watching and playing tennis.*

Notes

Bâdowocchingu o shitari, tennisu o shitari shitai n desu ga. . .

(I'd like to do things such as bird-watching and playing tennis.)

*If you vary the form of the verb suru and say shitai n desu ga after ~tari, ~tari, you can
say "I'd like to do things such as ~ and ~."*

Variation 2

Onsen ni haittari, otera o mitari dekimasu.

(You can do things such as take h 温泉 s and see temples.)

From the Program

At a travel agency.



Travel Agent: Ja, koko wa dô desu ka?

Koko wa onsen ni haittari, otera o
mitari dekimasu.

Ja (Well, then)

koko (here)

dô desu ka? (how about~?)

onsen ni haittari (← onsen ni hairu:

take hot spring baths)

otera (temple)

Then, how about this place?

Here, you can do things such as take
hot spring baths and see temples.

Notes

Onsen ni haittari, otera o mitari dekimasu.

(You can do things such as take hot spring baths and see temples.)

If you vary the form of the verb suru and use dekimasu (be able to do) after ~tari, ~tari, you can say "You can do things such as ~ and ~."

Variation 3

Karaoke de utattari, bôringu o shitari, toranpu o shitari shimashita.

(I did a lot, singing with karaoke, going bowling, playing cards, and so on.)

From the Program

Looking at photographs of Andô's trip.



Koyanagi: Ara, karaoke mo?

Andô: Ê. Yoru wa karaoke de utattari,
bôringu o shitari, toranpu o shitari
shimashita.

karaoke (*karaoke*)

yoru (*evening*)

de (*with*)

utattari (←utau: *sing*)

bôringu (*bowling*)

toranpu (*playing cards*)

Oh, you did karaoke too?

*Yes. In the evenings, I did a lot,
singing with karaoke, going bowling,
playing cards, and so on.*

Notes

Karaoke de utattari, bôringu o shitari, toranpu o shitari shimashita.

(I did a lot, singing with karaoke, going bowling, playing cards, and so on.)

If you vary the form of the verb suru and use shimashita after ~tari, ~tari, you can say "I did things such as ~ and ~." This is useful for reporting some of the things you've done.

Further Example

Looking at photographs of Koyanagi's trip.



gorufu (*golf*)

pin-pon (*ping-pong*)

Andô: Are, gorufu mo shita n desu ka?

Oh, you played golf as well?

Koyanagi: Ê. Gorufu o shitari, pin-pon o shitari, tenisu o shitari shimashita.

Yes, I played golf and played ping-pong and played tennis, and so on.

Over to You!

1. Change the verbs into the appropriate form, as in the example.

E.g. Sukî o shitari, onsen ni haittari shiyô to omotteiru n desu.
(suru) (hairu)

(I'm planning to do things such as go skiing and take hot spring baths.)

a) Hon o _____, ongaku o _____ shiyô to omotteiru n desu.
(yomu) (kiku)

(I'm planning to do things such as read books and listen to music.)

b) Sukî o _____, otera o _____ shitai n desu ga. . .
(suru) (miru)

(I'd like to do things such as skiing and visiting temples.)

c) Kaimono o _____, doraibu o _____ shimashita.
(suru) (suru)

(I did things such as shopping and going for drives.)

d) Wain o _____, piza o _____ shimashita.
(nomu) (taberu)

(I did things such as drink wine and eat pizza.)

2. Choose and write or talk about some of the things you're planning or want to do this weekend from the things below. Don't forget to choose at least two of them each time.

E.g. Kaimono o shitari, eiga o mitari shiyô to omotteiru n desu.

(I'm planning to do things such as shopping and seeing a movie.)

onsen ni hairu

(take a hot spring bath)



kaimono o suru

(shop)



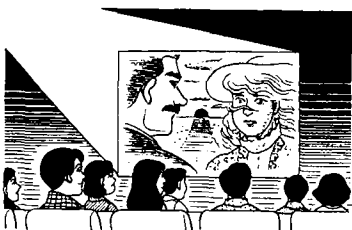
osushi o taberu

(eat sushi)



eiga o miru

(see a movie)



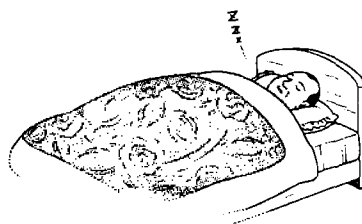
hon o yomu

(read a book)



neru

(sleep)



sukî o suru

(ski)



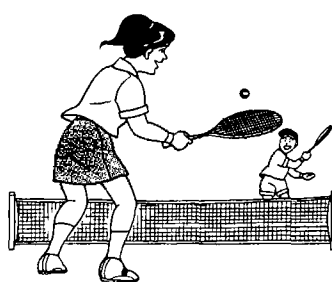
sukêto o suru

(skate)

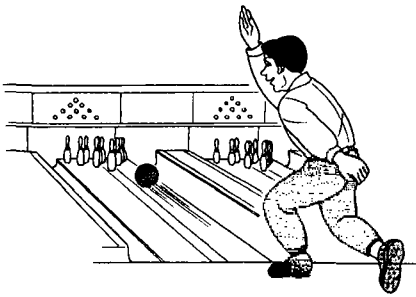


tenisu o suru

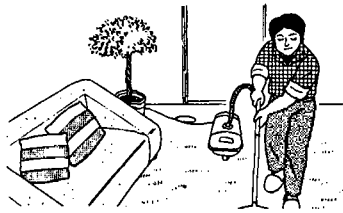
(play tennis)



bôringu o suru
(go bowling)



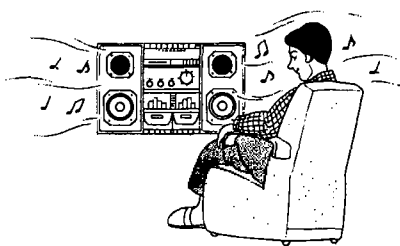
sôji o suru
(do cleaning)



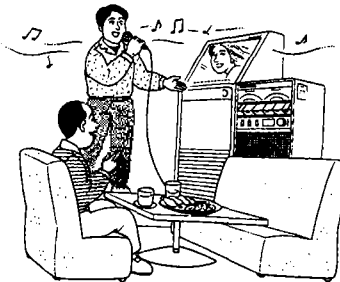
sentaku o suru
(do laundry)



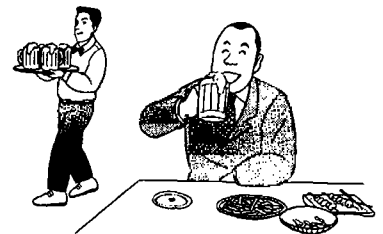
ongaku o kiku
(listen to music)



karaoke de utau
(sing with karaoke)



bîru o nomu
(drink beer)



tegami o kaku
(write a letter)



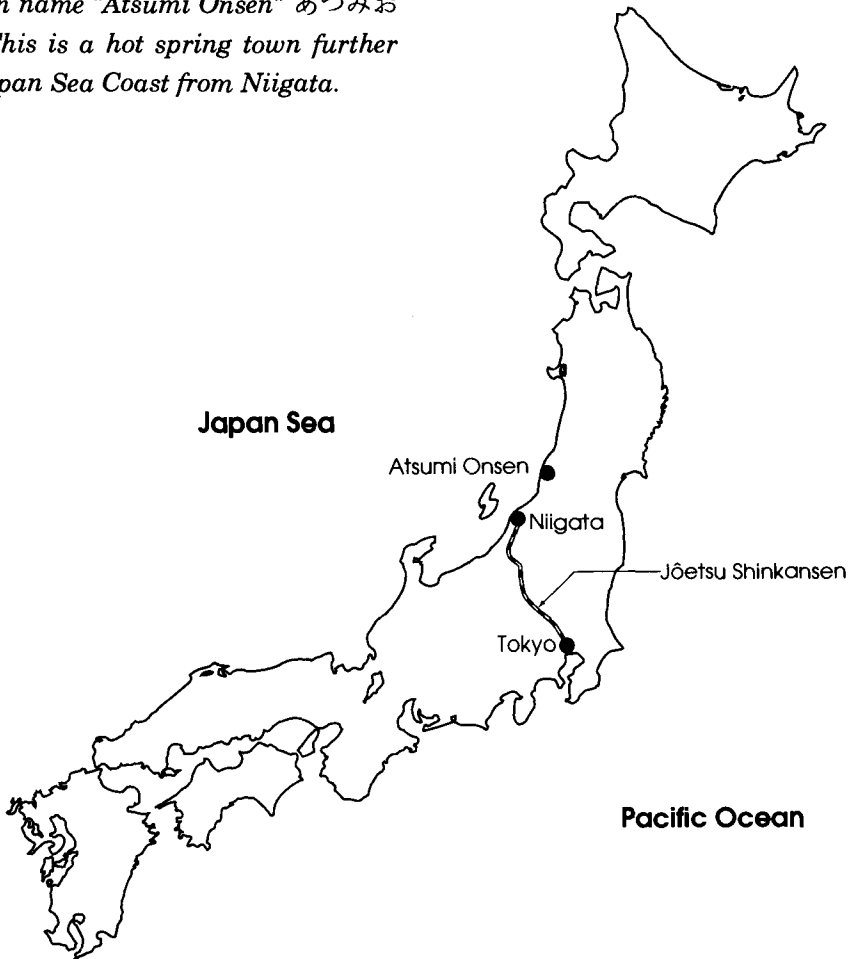
3. Now, look back at your weekend and report some of the things you did.

E.g. Tegami o kaitari, ongaku o kiitari shimashita.
(I did things such as write letters and listen to music.)

Culture and Life

Niigata にいがた

As shown in Yan's Story, Niigata is the final stop on the Jōetsu Shinkansen. In the scene near the end of the next episode where Yan leaves snow country, we can see the station name "Atsumi Onsen" あつみおんせん. This is a hot spring town further up the Japan Sea Coast from Niigata.



Words and Phrases to Remember

sukî スキー (*ski*) onsen ni hairu おんせんにはいる (*take a hot spring bath*)

CD o kiku CD をきく (*listen to a CD*) hon o yomu ほんをよむ (*read a book*)

tenisu テニス(*tennis*) otera おてら(*temple*) gorufu ゴルフ(*golf*)

(o)sushi (お)すし(*sushi*) sukêto スケート (*skate*) karaoke カラオケ (*karaoke*)

sôji そうじ (*cleaning*) utau うたう(*sing*) sentaku せんたく (*laundry*)

tegami てがみ (*letter*)

Useful Verb Forms

	-(r)u	-ta	-tari
(eat)	taberu	tabeta	tabetari
(see, look at)	miru	mita	mitari
(drink)	nomu	nonda	nondari
(read)	yomu	yonda	yondari
(go)	iku	itta	ittari
(listen)	kiku	kiita	kiitari
(write)	kaku	kaita	kaitari
(do)	suru	shita	shitari

Answers

1. a) yondari , kiitari
b) shitari , mitari
c) shitari , shitari
d) nondari , tabetari

2. *Examples of possible answers are as follows:*

Sukî o shitari, sukêto o shitari shiyô to omotteiru n desu.

(I'm planning to do things such as skiing and skating.)

Ongaku o kiitari, terebi o mitari shiyô to omotteiru n desu.

(I'm planning to do things such as listening to music and watching TV.)

3. *Examples of possible answers are as follows:*

Osushi o tabetari, bîru o nondari shimashita.

(I did things such as eat sushi and drink beer.)

Sôji o shitari, sentaku o shitari shimashita.

(I did things such as cleaning and doing the laundry.)

EPISODE TWENTY-THREE

HOW HARD IT MUST BE IN THIS SNOW! (FOR LESSONS 45 & 46)

●Synopsis

In the morning, at the inn in snow country, the landlady of the inn finds that Yan isn't in his room. She fears the worst, and rushes out to the seashore. But Yan is just standing there, looking calmly at the violent waves. And as Yan discovers more about the hard lives of the people in snow country, and how strong they are, he feels more and more encouraged, finally getting on a train to go back to Tokyo. Just around that time, Miss Okada's wedding ceremony is held, on the other side of the mountain.

●Transcription

DAI NIJŪSAN WA

YUKI GA FUTTEIRU NONI
TAIHEN DESU NE.

EPISODE TWENTY-THREE

HOW HARD IT MUST BE IN
THIS SNOW!

Shin 1: Ichi-ya aketa ryokan mae

Shin 2: Ryokan no rôka

Okami: A, ohayô gozaimasu.

Kyaku: Ohayô gozaimasu.

Okami: Yunbe wa yogu yasumaremashita ka?

Kyaku: Ê, okagesan de.

Okami: Â, sorya, yogatta nô.

(Comes to Yan's room with some tea.)

Ohayô gozaimasu. Ocha omochishimashita. Shitsureishimasu.

Shin 3: Ryokan no Yan no heya

Okami: Okyakusan?

(She notices Yan is nowhere to be seen.)

Masaka.

Scene 1: Next morning, in front of the inn

Scene 2: In the hallway of the inn

Landlady: Oh, good morning.

Guest: Good morning.

Landlady: Were you able to sleep well last night? *(in dialect)*

Guest: Yes, thank you.

Landlady: Oh, that's good to hear. *(in dialect)*

(Comes to Yan's room with some tea.)

Good morning. I brought you some tea.

May I come in?

Scene 3: Yan's room at the inn

Landlady: Sir?

(She notices Yan is nowhere to be seen.)

No, . . . he wouldn't. . . !

(She runs out of the room in a hurry and accidentally runs into a guest.)

Â, sumimasen!

Shîn 4: Ryokan no mae

Okami: Nê, bantô-san, okyakusan wa?

Bantô: Â, ima, umi no hô detettassu nâ.

Okami: Ê!

Shîn 5: Kaigan

(Yan is gazing at the big waves as they break on the shore.)



Okami: Okyakusan!

Yan: Â, okamisan.

Okami: Shinpaishimashita yo!

Yan: Dômo sumimasen. Demo, mô daijô-bu desu.

Okami: Sô. Â, yokatta! A, sô, sô, oshokujî no yôi dekitemasu yo!

Yan: A, hai.

(Yan sees people working on top of the rocks.)

Nê, okamisan, ano hitotachi wa nani o shiteiru n desu ka?

Okami: Â, are wa nê, iwanori o totteru n desu yo.

Yan: Iwanori?

Okami: Taberu to oishii n desu yo.

Yan: Hâ.

(She runs out of the room in a hurry and accidentally runs into a guest.)

Oh, excuse me!

Scene 4: In front of the inn

Landlady: Say, where's our guest?

Head clerk: Oh, he just went out and headed towards the sea. *(in dialect)*

Landlady: What?!

Scene 5: The seashore

(Yan is gazing at the big waves as they break on the shore.)

Landlady: Sir!

Yan: Oh, hi.

Landlady: I was worried!

Yan: I'm very sorry. But I'm O.K. now.

Landlady: That's good! Oh, by the way, breakfast is ready!

Yan: Thank you.

(Yan sees people working on top of the rocks.)

Say, what are those people doing over there?

Landlady: Oh, them over there? They're picking rock laver.

Yan: Rock laver?

Landlady: It's real good to eat.

Yan: Aah. . . .

(Though splashed by waves, the people continue to work in silence.)

(Yan gazes intently at the people.)

Yan: Yuki ga futteiru noni, taihen desu ne! Tsumetai darô nâ!

(Though splashed by waves, the people continue to work in silence.)

(Yan gazes intently at the people.)

Yan: *How hard it must be for them in this snow! It must be freezing cold!*



Shîn 6: Ryokan no Yan no heya

(Yan sees the laver that came with his breakfast.)

Yan: Hê, kore ga iwanori desu ka?

Okami: Hai, dôzo meshiagatte mite kudasai.

Yan: Un, ii kaori desu ne.

Okami: Sô desu ka?

(Yan tries a little.)

Yan: Un, kore wa umai!

Okami: Mâ, okyakusan tara!

(She laughs.)

Yan: Un, totemo oishii desu. Boku iwanori ga daisuki ni narimashita.

Okami: Sô desu ka. Sore wa yokatta.

Dondon meshiagatte kudasai. Hai.

Yan: Ja, mô sukoshi dake.

Okami: Hai, hai.

Shîn 7: Ryokan no soto

Yan: Nê, okamisan, isogashii noni, ii n desu ka?

Okami: Ii n desu yo. Annai wa watashi ni makasete kudasai. Sa, ikimashô.

Scene 6: Yan's room at the inn

(Yan sees the laver that came with his breakfast.)

Yan: *So this is rock laver?*

Landlady: *Yes, please try some.*

Yan: *Hmmm, it smells good.*

Landlady: *Does it?*

(Yan tries a little.)

Yan: *Mmmm, this is delicious!*

Landlady: *My, my, sir!*

(She laughs.)

Yan: *Mmmm, it's real good. I think I've come to love rock laver.*

Landlady: *Really? I'm glad to hear that. Then please have some more.*

Yan: *Alright then, just a little bit more, please.*

Landlady: *Here you are.*

Scene 7: Outside the inn

Yan: *Is it really O.K. to take you away when you're so busy?*

Landlady: *Of course it's alright. Just leave the guiding to me. Now, let's go.*

(The two stop to talk to some ladies washing vegetables in the irrigation canal.)

Yan *(While walking along the road):* Konna ni samui noni, taihen desu nê!

Shîn 8: Hataori no kengaku

(A weaver in an old-style home.)

Shîn 9: Tate-iwa no mieru kaigan

(Many birds are flocking above the sea.)

Yan: Wâ, ippai imasu nê! Are wa nan to yû tori desu ka?

Okami: Â, are wa umineko desu.

Yan: Hê, umineko desu ka.

Okami: A, okyakusan, ano ôkina iwa ne, are Tate-iwa tte yû n desu yo.

Yan: Hê, Tate-iwa desu ka. Bôshi mitai na iwa desu ne.

Okami: A, sô ieba, hontoni bôshi mitai na katachi desu ne.



Shîn 10: Gyokô no fûkei

Shîn 11: Taranabe o kakonde

(Yan and the landlady are eating codfish stew with the local people at the fishing ports.)

Yan: Oishii desu nê. Kore nan to yû sakana desu ka?

(The two stop to talk to some ladies washing vegetables in the irrigation canal.)

Yan *(While walking along the road):* How hard it must be for them in such cold weather!

Scene 8: Visiting a textile weaver's home

(A weaver in an old-style home.)

Scene 9: A seashore with the Tate-iwa (Standing Rock) in view

(Many birds are flocking above the sea.)

Yan: Wow, so many! What are those birds called?

Landlady: Oh, those are called umineko.

Yan: Hmmm, umineko?

Landlady: Sir, that large rock over there, you see, that's called Tate-iwa (Standing Rock).

Yan: Hmmm, Tate-iwa? Looks like a hat to me.

Landlady: Uh-huh, hey, now that you mention it, it does look like a hat.

Scene 10: Scenes from the fishing port

Scene 11: Sitting around a codfish stew

(Yan and the landlady are eating codfish stew with the local people at the fishing ports.)

Yan: This is really delicious. What's this fish called?

Hama no hito: Â, kore tara cchû sakana da.

(Yan, having difficulty understanding the man, looks at the landlady.)

Okami: Â, kore wa tara to yû sakana desu. Oishii deshô?

Yan: Ê, totemo oishii desu ne.

Hama no onna no hito: Nodo sa no, toge sasanê yôni no, tabete kudasai.

Man: *Oh, that's called tara. (in dialect)*

(Yan, having difficulty understanding the man, looks at the landlady.)

Landlady: *Oh this is called tara. It's good, isn't it?*

Yan: *Yes, it's real tasty.*

Woman: *Please be careful not to get any bones stuck in your throat. (in dialect)*

Shîn 12: Ryokan no Yan no heya

(The landlady is looking at Okada's picture.)

Scene 12: Yan's room at the inn

(The landlady is looking at Okada's picture.)



Okami: Hontoni kirei na hito nê, kono Okada-san.

Yan: Sono hito kyô, kekkon suru n desu.

Okami: Ara, sô na no.

Yan: Okamisan, Asahimura tte koko kara tôi n desu ka?

Okami: Iya, Asahimura nara, hora, ano yama no mukô desu yo. Okyakusan Asahimura e irassharu no?

Yan: Iie, boku wa Tôkyô e kaerimasu.

Okami: Hâ. . . . Okyakusan, mô hontôni daijôbu na n desu ka?

Yan: Ê, daijôbu desu. Iroiro arigatô goza-imashita.

Okami: Â, yokatta!

Landlady: *She's such a pretty lady, this Okada-san.*

Yan: *She's getting married today.*

Landlady: *Is that right?*

Yan: *Is Asahi Village far from here?*

Landlady: *No, Asahi Village is, look, just on the other side of those mountains. Are you going there?*

Yan: *No. I'm going back to Tokyo.*

Landlady: *Oh. . . . Are you sure you're alright now?*

Yan: *Yes, I'm just fine now. Thank you very much for everything.*

Landlady: *Oh, I'm so glad to hear that!*

Shîn 13: Eki no hômu

Eki no anaunsu: Futsûressha Niigata-yuki mamonaku hassha shimasu. Futsûressha Niigata-yuki hassha shimasu.

(Yan is waving good-bye from the train. The landlady who came to see him off is also waving good-bye. It is evening and getting dark; the train moves farther and farther into the distance.)
(The landlady comes out of the station and notices the mountains over yonder glowing in the evening sun.)

Okami: Âra! kirei! Â.

Shîn 14: Yomeiri gyôretsu



“Nagamochi-uta”

“Chô yô nâ hana yo tô yô ô oô yari
yarê sodateta musume Kyô wa nâ
yô tanin no yô oyade ni watasu nâ ê”

(Okada’s wedding procession proceeds through the snowy paths in silence.)

Gyôretsu o mukaeru hitobito:

Omedetô! Omedetô!

Scene 13: Platform of the station

Station announcement: Local train to Niigata will be departing soon. Local train to Niigata will be departing soon. . . .

(Yan is waving good-bye from the train. The landlady who came to see him off is also waving good-bye. It is evening and getting dark; the train moves farther and farther into the distance.)
(The landlady comes out of the station and notices the mountains over yonder glowing in the evening sun.)

Landlady: Oh my! How beautiful! Oh!

Scene 14: A wedding procession

“Nagamochi Uta” (song wishing for a lasting marriage)

“My daughter that I have brought up like a precious jewel or treasure; today, she leaves me to go to another family. . . .”

(Okada’s wedding procession proceeds through the snowy paths in silence.)

People welcoming the procession give their blessings: Congratulations! Best wishes! Congratulations!

End of Episode Twenty-Three

LESSON 45

What's New?



From Yan's Story

On the beach.



Yan: Nê, okamisan. Ano hitotachi wa nani o shiteiru n desu ka?

Landlady: A, are wa ne, iwanori o totteiru n desu yo.

Yan: Iwanori?

Landlady: Taberu to oishii n desu yo.

Yan: Yuki ga futteiru noni, taihen desu ne.

okamisan (*landlady*)

ano hitotachi (*those people*)

iwanori (*rock laver*)

totteiru (←toru: *collect*)

yuki (*snow*)

futteiru (←furu: *fall*)

Taihen desu ne. (*It's hard.*)

Say, what are those people doing over there?

Oh, them over there? They're collecting rock laver.

Rock laver?

It's really good to eat.

It must be hard, working like that in the snow.

Notes

Yuki ga futteiru **noni**, taihen desu ne.

([literally] *Even though it's snowing, (they're working) – it must be hard.*)

Noni means “even though,” relating two things which seem paradoxical. When the second of these things can be understood from the context, it can be omitted, and this is

what happens in the above example:

What Yan said: Yuki ga futteiru noni, _____. Taihen desu ne.
(A) (B) (C)

What Yan meant: *Even though it's snowing, (they're working). That must be hard.*

A more explicit example of noni is given in Further Example 2 below:

Paipu ga nai noni, mizu ga detemasu. Fushigi desu ne.
(A) (B) (C)

(Even though there's no pipe, water is coming out. That's strange.)



Here, the fact that there's no pipe (A) is paradoxical in relation to the fact that water is coming out (B).

Noni is often used when something is perceived as unusual or surprising, and so it is often accompanied by some kind of comment: e.g., *Fushigi desu ne* (*It's strange.*), or *Taihen desu ne* (*It must be hard.*).

As we've already seen, when (B) can be understood from the context, it may be omitted:

E.g. Paipu ga nai noni, fushigi desu ne. *(Even though there's no pipe. . . , – it's strange.)*
(A) (C) *(see Further Example)*

Before noni, verbs need to be in a plain form *(see L.27):*

plain form

Yuki ga futteimasu.	→	yuki ga futteiru	<div style="border: 1px solid black; padding: 2px;">Yuki ga futteiru</div> noni, . . .
<i>(It's snowing.)</i>			<i>(Even though it's snowing, . . .)</i>
Kagi o akemashita.	→	kagi o aketa	<div style="border: 1px solid black; padding: 2px;">Kagi o aketa</div> noni, . . .
<i>(I unlocked (it).)</i>			<i>(Even though I unlocked (it), . . .)</i>

Further Examples

1. Outside a front door.



Koyanagi: Ara, dôshite kashira. . . ?

Andô: Dôshita n desu ka?

Koyanagi: Kagi o aketa noni, doa ga akanai n desu.

Ara. (*Oh [mostly used by females]*)

Dôshite (*Why?*)

kashira (*I wonder [mostly used by females]*)

kagi o aketa (←kagi o akeru: *unlock*)

doa (*door*)

akanai (←aku: *open*)

Oh, I wonder why. . .

What's the matter?

Even though I unlocked the door, it doesn't open.

2. Looking at a strange faucet.



Andô: Kodama-san, dôshita n desu ka?

Kodama: Kore, paipu ga nai noni, mizu ga deteimasu yo.

Koyanagi: Honto da.

Andô: Paipu ga nai noni fushigi desu ne.

paipu (*pipe*)

mizu (*water*)

deteimasu (←deru: *come out*)

Honto da. (*Oh, yes. [informal]*)

fushigi (*strange*)

Kodama-san, what's the matter?

This. Even though there's no pipe, there's water coming out.

Oh, yes.

Even though there's no pipe. . . – that's strange.

3. At home on a rainy day.



ame (*rain*)

futteimasu (←furu: *fall*)

terebi (*TV*)

yakyû (*baseball*)

yatteiru (←yaru: *do*)

kyô (*today*)

chûshi (*canceled*)

konnani (*so much*)

Kodama: Koyanagi-san, ame, futteimasu ka?

Koyanagi [*Looking outside.*]: Ê, futteimasu ne.

Andô [*Looking at the newspaper.*]:

A, terebi de yakyû o yatteiru nâ.

Kodama: Andô-san, kyô wa ame da kara chûshi desu yo.

Andô: Sô desu ka nê.

[*Switching on the TV.*] A, yatteimasu yo!

Koyanagi: E? Konnani ame ga futteiru noni, yatteiru n desu ka!

⋮

Kodama: Konnani ame ga futteiru noni, taihen desu ne.

Koyanagi-san, is it raining?

Yes, it's raining.

Oh, there's a baseball game on TV.

Andô-san, it's raining today so it's probably canceled.

You may be right.

Oh, it's on!

What? They're playing baseball even though it's raining so hard?

*Even though it's raining so hard. . .
– it must be hard!*

Variation

Ganbatta noni, zannen deshita ne.

(*Even though you tried hard. . . – it's a pity!*)

From the Program

Kodama fails in his final weight-lifting attempt.



Andô: Ganbatta noni, zannen deshita ne.

Koyanagi: Honto. Ganbatta noni, zannen deshita ne.

ganbatta (←ganbaru: *try hard*)

zannen (*pity*)

Even though you tried hard. . . – it's a pity!

*Really. Even though you tried hard. . .
– it is a pity!*

Notes

Ganbatta noni, zannen deshita ne.

(Even though you tried hard. . . – it's a pity!)

You can use noni to encourage someone or cheer someone up, as in the above example. The actual meaning of the example is: (A) "Even though you tried hard," ((B) "you didn't succeed.") (C) "It's a pity." Neither Andô-san nor Koyanagi-san mentioned part (B) because it is obvious that Kodama-san didn't succeed and they didn't want to refer to this unpleasant fact. As we've already seen (c.f. Notes, on p.246), it is quite common to omit part (B) in this way, when it is understood from the context.

Extra Information

Yuki ga futteiru noni, taihen desu ne.

(Even though it's raining. . . – it must be hard!)

We started this lesson with the above expression used by Yan to talk about people working hard in the snow. You can also use the same pattern as a means of encouragement when talking to people who are working in harsh conditions.

In such cases, you may find adjectives useful, as below:

(to someone who's working hard in hot conditions)

Atsui noni, taihen desu ne. *(Even though it's hot. . . – it must be hard!)*

(to someone who's working hard in cold conditions)

Samui noni, taihen desu ne. *(Even though it's cold. . . – it must be hard!)*

(to someone who's working hard using cold water)

Mizu ga tsumetai noni, taihen desu ne. *(Even though the water is cold. . . – it must be hard!)*

Note that when using an adjective in this way, you don't need to change its form—just follow it up with noni.

Over to You!

1. Link the two expressions and express your surprise using *noni*, as in the example.

E.g. Yuki ga futteimasu. (*It's snowing.*)

Yakyû o yatteimasu. (*They're playing baseball.*)

→ Yuki ga futteiru noni, yakyû o yatteiru n desu ka?

(*Even though it's snowing, are they playing baseball?!*)

a) Kuruma ga arimasu. (*You have a car.*)

Aruite ikimasu. (*You are going on foot.*)

→ _____

(*Even though you have a car, are you going on foot?!*)

b) Minna ikimasu. (*Everyone is going.*)

Ikimasen. (*You are not going.*)

→ _____

(*Even though everyone (else) is going, aren't you going?!*)

c) Ame ga futteimasu. (*It's raining.*)

Soto de asondeimasu. (*They are playing outside.*)

→ _____

(*Even though it's raining, are they playing outside?!*)

d) Wâpuro ga arimasu. (*You have a word processor.*)

Te de kakimasu. (*You will write it by hand.*)

→ _____

(*Even though you have a word processor, are you going to write it by hand?!*)

2. Think of what the person on the right says to encourage someone who is working in an uncomfortable situation. Use ~noni, taihen desu ne, as in the example (see also Extra Information on p.250).

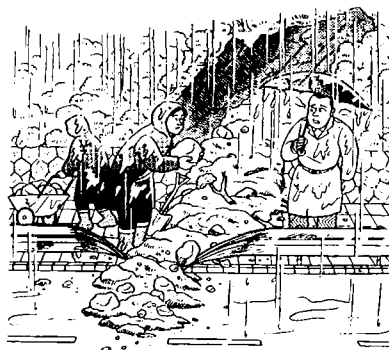
E.g. Yuki ga futteimasu. (It's snowing.)

→ Yuki ga futteiru noni, taihen desu ne.
(Even though it's snowing. . . – it must be hard!)



a) Ame ga futteimasu. (It's raining.)

→ _____
(Even though it's raining. . . – it must be hard!)



b) Kaze o hiiteimasu. (You have a cold.)

→ _____
(Even though you have a cold. . . – it must be hard!)



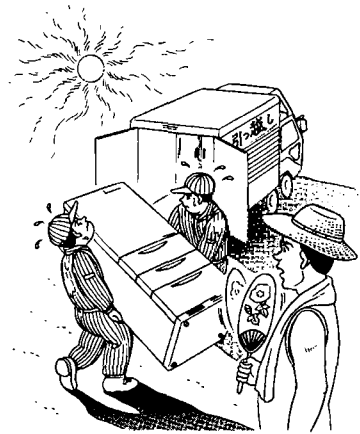
c) Samui desu. (It's cold.)

→ _____
(Even though it's cold. . . – it must be hard!)



d) Atsui desu. (It's hot.)

→ _____
(Even though it's hot... - it must be hard!)



Culture and Life

Nihonkai にほんかい (The Japan Sea)

The sea between the Japanese islands and the Asian mainland is called Nihonkai in Japanese. In Yan's Story, Yan looks out over the Japan Sea. Whereas the Pacific Ocean is seen as having bright connotations, the Japan Sea is viewed as having rough, wild connotations by many Japanese people (see the map on p.237).

Yomeiri gyôretsu よめいりぎょうれつ (Bridal procession)

Miss Okada's wedding in Yan's Story follows the pattern of a traditional country wedding, though the sort of bridal procession we saw is extremely rare these days. Nowadays, most weddings and receptions are held in ceremonial halls or hotels. A reception lasting two-and-a-half hours can cost several million yen at a high class hotel.



Wedding in a ceremonial hall.

Words and Phrases to Remember

yuki ゆき (snow) Taihen desu ne. たいへんですね (It's hard.)

kagi o akeru かぎをあける (unlock) doa ドア (door) aku あく (open)

paipu パイプ (pipe) mizu みず (water) deru 出る (come out)

fushigi ふしぎ (strange) ame あめ (rain) ganbaru がんばる (try hard)

Zannen deshita ne. ざんねんでしたね (It's a pity!) tsumetai つめたい (cold (water, etc.))

wâpuro ワープロ (word processor) kaze o hiku かぜをひく (have a cold)

Useful Verb Forms

		-teiru	-teita
(be in a hurry)	isogu	isoideiru	isoideita
(fall)	furu	futteiru	futteita
(have a cold)	kaze o hiku	hiiteiru	hiiteita

Answers

- a) Kuruma ga aru noni, aruite iku n desu ka?

b) Minna iku noni, ikanai n desu ka?

c) Ame ga futteiru noni, soto de asondeiru n desu ka?

d) Wâpuro ga aru noni, te de kaku n desu ka?
- a) Ame ga futteiru noni, taihen desu ne.

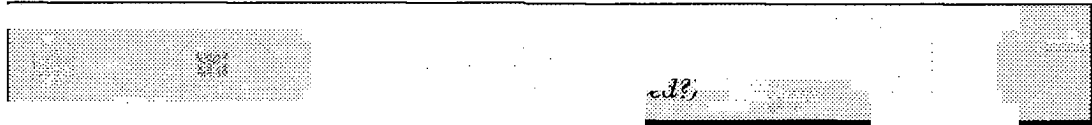
b) Kaze o hiiteiru noni, taihen desu ne.

c) Samui noni, taihen desu ne.

d) Atsui noni, taihen desu ne.

LESSON 46

What's New?



From Yan's Story

On the beach.



sakana (fish)

tara (cod)

~ cchû (called ~ [dialect])

Yan: Oishii desu ne.

Kore, nan to yû sakana desu ka?

Fisherman: A, kore, tara cchû sakana da.

Landlady [To Yan, who didn't understand the fisherman's dialect.]:

Kore wa, tara to yû sakana desu.

This is delicious.

What's this fish called?

Oh, this is called "tara."

This is called "tara."

Notes

Nan to yû sakana desu ka? (What's this fish called?)

Nan to yû ~ desu ka? means "What is ~ called?" or "What's the name of ~ ?" As is apparent from the example, you can use this expression to ask the name of something by simply filling in the blank with a noun.

Nan to yû hana desu ka?

(What's this flower called?)

– “Nerine” desu.

(It's called “nerine.”)

Nan to yû biru desu ka?

(What's the building called?)

– “Maruyama-biru” desu.

(It's called “Maruyama building.”)

The response can be “~to yû ~desu.” (as in the scene from Yan's Story), or simply “~desu.”

You can use “Nan to yû ~ desu ka?” in various situations, including in shops, in restaurants or when asking directions (see Further Examples).

Further Examples

1. In a flower shop.



Customer: Ano, kore wa nan to yû hana desu ka?

hana (*flower*)

nerine (*nerine—the name of a flower*)

Store clerk: A, kore wa “nerine” to yû hana desu.

Um, what's this flower called?

Oh, it's a flower called “nerine.”

2. In a sushi restaurant.



Sushi chef: Nani ni shimashô?

Nani ni shimashô? (*What will you have?*)

sakana (*fish*)

hirame (*sole*)

Customer: Kore wa nan to yû sakana desu ka?

What will you have?

Um, what's this fish called?

Sushi chef: Kore wa hirame desu.

This is called “hirame.”

3. On the street.



Man: Anô, kono hen ni ginkô arimasu ka?

Umino: Ginkô desu ka? Anô, nan to yû ginkô desu ka?

kono hen (*around here*)

ginkô (*bank*)

Um, is there a bank around here?

A bank? Um, what's the name of the bank?

4. Phoning for directions.



Andô: Moshi moshi, Andô desu.

E? Nan to yû biru desu ka?

A, Maruyama-biru. . .

Moshi moshi (*Hello. [on the telephone]*)

biru (*building*)

Hello? It's Andô.

What? What's the building called?

Oh, Maruyama Building.

Over to You!

Try asking the names of the following things using words from below the pictures.

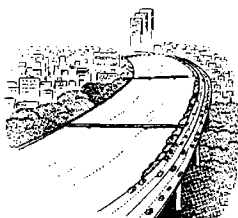
E.g. Nan to yû yama desu ka? (What's the mountain called?)

E.g.

a)



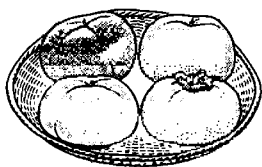
b)



c)



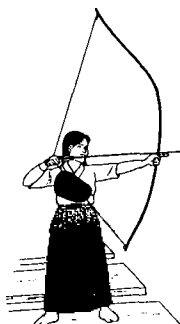
d)



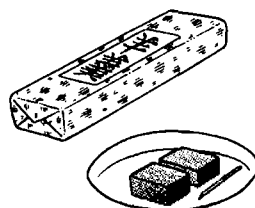
e)



f)



g)

supôtsu (*sport*)yama (*mountain*)kudamono (*fruit*)kawa (*river*)otera (*temple*)hana (*flower*)tori (*bird*)okashi (*snack*)

Culture and Life

Ryokan no asa りょかんのあさ (*Morning at an inn*)

Unlike in hotels, where rooms are cleaned after guests have checked out, the guest's futon is put away before breakfast in a ryokan. In *Yan's Story*, this is why the landlady comes into Yan's room in the morning. Breakfast is often served in the room itself. A typical breakfast menu would be rice, miso soup, seaweed, pickles, grilled fish, and raw egg.



A typical ryokan breakfast.

Words and Phrases to Remember

sakana さかな (*fish*) hana はな (*flower*) ginkô ぎんこう (*bank*) biru ビル (*building*)

yama やま (*mountain*) kawa かわ (*river*) tori とり (*bird*)

kudamono くだもの (*fruit*) supôtsu スポーツ (*sport*) okashi おかし (*snack*)

Answers

Possible responses are also given.

- a) Nan to yû kawa desu ka? – Sumidagawa desu. (*Sumida River*)
- b) Nan to yû otera desu ka? – Sensôji desu. (*Sensôji Temple*)
- c) Nan to yû tori desu ka? – Kiji desu. (*pheasant*)
- d) Nan to yû kudamono desu ka? – Kaki desu. (*persimmon*)
- e) Nan to yû hana desu ka? – Kiku desu. (*chrysanthemum*)
- f) Nan to yû supôtsu desu ka? – Kyûdô desu. (*Japanese archery*)
- g) Nan to yû okashi desu ka? – Yôkan desu. (*sweet jellied bean-paste*)

EPISODE TWENTY-FOUR

THERE'S ONLY ONE MORE LEFT.
(For Lessons 47 & 48)

●Synopsis

The weather has turned warm, and Yan has completely recovered from his shock and depression. He receives a phone call from his friends in the market street, who invite Yan and his colleagues to a cherry-blossom viewing party on the banks of the Sumida River. At the party, with the area full of people, they all eat sushi, drink sake and sing karaoke till after dark.

●Transcription

DAI NIJÛYON WA
MÔ IPPON SHIKA ARIMASEN YO.

EPISODE TWENTY-FOUR
THERE'S ONLY ONE MORE LEFT.

Shîn 1: Haru no Sumidagawa

Scene 1: Sumida River in spring

Shîn 2: Daigaku no kônai

Scene 2: College campus

Shîn 3: Daigaku no kenkyûshitsu

Scene 3: College office

(Kuwata gives a big yawn, followed by Yan and Saitô.)

(Kuwata gives a big yawn, followed by Yan and Saitô.)

Kuwata: A, aaâ.

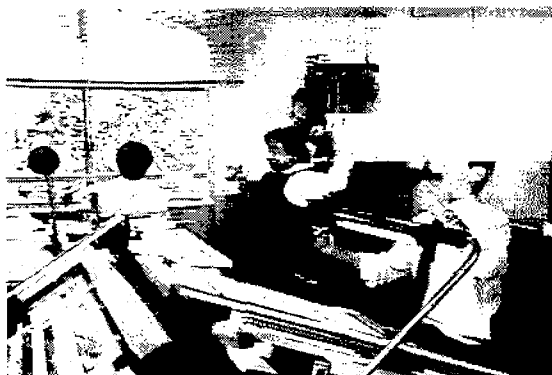
Kuwata: Ho-hum. . . .

Inoue: Haru desu nê, minasan.

Inoue: It's spring, isn't it, guys?

Kuwata: A! korya dômô shitsurei. Iya, ikan nâ.

Kuwata: Oops, excuse me. This isn't good, is it?



Inoue: Minasan pokapoka suru n de, nemutaku nacchatta n deshô?

Kôhî iremashô ka?

Yan: A, sumimasen.

Saitô: Sô da, Yan-san, Sumidagawa no sakura wa mada saiteimasen ka?

Yan: Ie, mô saitemasu yo.

Kuwata: E! Mô saiteru n desu ka!

Yan: Ê.

Kuwata: Sô ka, mô sakura ga saiteiru no kâ.

(He looks out the window.)

A, saitemasu yo.

Yan: A, honto da.

(The phone rings. Yan answers.)

Moshi moshi. . . . hai, Yan desu. . . . Â,
Ikeuchi-san. . . . Ê, ima, ii desu yo. . . .
E! ohanami? Itsu desu ka? . . . Â, kon-
do no nichiyôbi desu ka? Ii desu nê.

Shîn 4: Ikeuchi-san no mise

(Ikeuchi is talking on the phone.)

Ikeuchi: . . . Ê, zehi kite kudasai yo.

Yan-san wa yotei ni haitteru n desu
kara. Sorede ne, Yan-san no onakama
mo isshoni dô ka to omotte ne.

Shîn 5: Daigaku no kenkyûshitsu

Yan: E! honto desu ka? Chotto matte kudasai, minna ni kiite mimasu kara.

(Yan covers the receiver with his hand, and asks everyone.)

Minasan mo ohanami ni ikimasen ka tte.

Inoue: Uwâ, atashi ikitai.

Kuwata: Boku mo ikitai na.

Saitô: Boku mo zehi.

Yan: Moshi moshi, omataseshimashita.
Minna mo zehi ikitai tte itte(i)masu.

Inoue: *I understand. You all got sleepy because it's so warm, right? Shall I make some coffee?*

Yan: *Oh, thanks.*

Saitô: *Say, Yan, aren't the cherry blossoms by the Sumida River in bloom yet?*

Yan: *Yes, they're already in bloom.*

Kuwata: *What? Already?*

Yan: *Uh-huh.*

Kuwata: *I'll be darned, already in bloom, huh. . . .*

(He looks out the window.)

Hey, they really are in bloom.

Yan: *Yeah, you're right.*

(The phone rings. Yan answers.)

Hello. . . . this is Yan. . . . Oh Ikeuchi-san. . . . Yes, I'm free right now. . . . Huh? Cherry blossom viewing? When? . . . Oh, next Sunday? That sounds nice.

Scene 4: Ikeuchi's store

(Ikeuchi is talking on the phone.)

Ikeuchi: . . . Yes, please come. We're already counting on you to come, you know. And we thought it would be nice if you brought along your friends as well. What do you think?

Scene 5: College office

Yan: *Oh really? Hold on a second please. I'll ask them.*

(Yan covers the receiver with his hand, and asks everyone.)

He wants to know if all of you would like to go cherry blossom viewing, too.

Inoue: *Wow, I want to go.*

Kuwata: *I want to go, too.*

Saitô: *Me, too.*

Yan: *Hello, thanks for waiting. Everyone says they'd like to go very much.*



Shîn 6: Ikeuchi-san no mise

Ikeuchi: A, sô. Soryâ yokatta. Yan-san irete yo-nin ne?

(Ikeuchi covers the receiver with his hand and tells the others near him.)

Yan-san irete yo-nin da tte.

(Back to Yan.)

Jâ, Yan-san, minasan ni yoroshiku otsutae kudasai. . . . E! nani ka katte iku mono? Iya iya, sonna no irimasen yo. Taberu mono ya nomu mono wa, minna kocchi de yôishimasu kara.

Shîn 7: Daigaku no kenkyûshitsu

Yan: Hai, yoroshiku onegai shimasu. Jâ.

(Yan puts down the receiver.)

Taberu mono mo minna yôishite kureru sô desu yo.

Saitô: Ê, soreja, warui nâ.

Inoue: Nani ka kudamono demo katte ikimashô yo.

Kuwata: A, sô desu ne. Sore ga ii desu yo.

Saitô: Kondo no nichiyôbi wa ohanami ka. Koitsuâ tanoshimi da na!

(Saitô and Kuwata pose as if drinking sake from a glass.)

Scene 6: Ikeuchi's store

Ikeuchi: Oh really? That's great. So there'll be four including you, right?

(Ikeuchi covers the receiver with his hand and tells the others near him.)

There'll be four including Yan, O.K.?

(Back to Yan.)

Well then, Yan, give my regards to everyone. Huh? Anything to bring along? No need, no need, you don't have to worry about anything. We'll get everything ready, drinks and food and stuff like that, O.K.?

Scene 7: College office

Yan: Yes, thank you very much.

(Yan puts down the receiver.)

He said they'll prepare the food and everything for us.

Saitô: Huh, but we can't let them do that.

Inoue: Let's take some fruit or something then.

Kuwata: O.K., that sounds good. That'll be nice.

Saitô: So we'll go cherry blossom viewing this Sunday. Wow, this is really something to look forward to!

(Saitô and Kuwata pose as if drinking sake from a glass.)

Shin 8: Ikeuchi-san no mise

(Ikeuchi is testing the microphone he loaded into the van.)

Ikeuchi: A, a, a, oi, cho, chotto, dame da yo. Hairanai yo. A, a, a, a, a, daijôbu da, daijôbu da. Honjitsu wa seiten nari, honjitsu wa seiten nari. . . .

Kodomotachi: Ittekimasu. Ittekimasu.

Ikeuchi: Honjitsu wa seiten nari. Ii ne. Hai, kando ryôkô ne. Hai.

(Yan and Terada leave ahead.)

Yan: Ja, osaki (ni).

Ikeuchi: Ô, ja, onegaishimasu ne. Hai. A, a, a. "Kita no sakaba dôri ni wa. . . ."

(He sings a line from the song "A Bar in the North.")

Furoya: Ato, ato, ato.

Ikeuchi: A, ato ne, hai. Ê, honjitsu wa seiten nari, honjitsu wa seiten nari. Ii n ja nai kana?

(Harue loads the car with a lot of things.)

Harue: Ikeuchi-san, tsumu mono wa mô kore de zenbu?

Ikeuchi: A, ato, sono biru mo tsunde.

Harue: Ê! Bîru o konna ni. Nomemasu ka? Osake mo konna ni aru n desu yo!

Ikeuchi: Iya iya, nomu mono wa ôi hô ga ii n da yo.

Furoya: Demo, kore dake nomeru ka nê.

Ikeuchi: Mâ, mitetegoran yo. Atto yû ma ni nakunaru kara.

Harue: Yoisho!

Ikeuchi: Yokkorasho! Hai yo!

(Harue and the others load everything into the van one after the other.)

Harue: Ojisan, shiku mono wa?

Scene 8: Ikeuchi's store

(Ikeuchi is testing the microphone he loaded into the van.)

Ikeuchi: Ah-ah-ah, hey, wait, this doesn't work, it won't come on. Ah-ah-ah-ah, oh, it's O.K. It's O.K. One, two, three. . . . testing, testing. . . .

Children: We're going, bye, see you later.

Ikeuchi: Testing, testing... O.K., sounds just fine, O.K.

(Yan and Terada leave ahead.)

Yan: O.K., we'll go on ahead.

Ikeuchi: O.K., thanks for helping. O.K., ah-ah-ah.

(He sings a line from the song "A Bar in the North.")

Bathhouse owner: Later, later, later, O.K.?!

Ikeuchi: Oh, yeah, later, uh-huh, one, two, three. . . . testing, testing. It seems alright, huh?

(Harue loads the car with a lot of things.)

Harue: Ikeuchi-san, is this all we have to load?

Ikeuchi: Oh, uh, load that case of beer, too, please.

Harue: Huh, what? This much beer? Can we drink all that? We have all this sake, too, you know!

Ikeuchi: Sure, it's better to have a lot to drink.

Bathhouse owner: But, are you sure we can drink it all?

Ikeuchi: You just watch, guys. They'll be gone in a flash.

Harue: Whew! Good grief!

Ikeuchi: Whew! Alright!

(Harue and the others load everything into the van one after the other.)

Harue: Ikeuchi-san, what about the mats?



Ikeuchi: A, shiku mono wa, Yan-san-tachi ga motte tte kureta yo.

Harue: Â, sô.

Furoya: Oi, bîru. Yoisho.

Ikeuchi: Yoisa!

Ikeuchi: Oh, the mats? Yan and the guys already took them for us.

Harue: Oh, O.K.

Bathhouse owner: Hey, here's the beer.

Ikeuchi: All set!

Shîn 9: Enkaimae no ohanami kaijô

Scene 9: The cherry blossom viewing grounds, before all the excitement



Terada: Uwâ, Yan-san, mite kudasai yo!

Yan: Are, mô konna ni kiteru n desu nê!
Iyâ, odoraita nâ!

Terada: Yan-san, bokutachi no seki ano hen ni shimashô ka?

Yan: A, ii desu ne. Asoko ni shimashô.

(Other groups have already begun their parties.)

Wakai joseitachi: Kanpâi!

Yan: Ano, koko aitemasu ka?

Terada: Wow, Yan, look at all this!

Yan: Gee, there're already so many people!
Holy smoke!

Terada: Yan, shall we make our place around there?

Yan: Yeah, that'll be fine. Let's take that place.

(Other groups have already begun their parties.)

Young ladies: Cheers!

Yan *(To the young ladies):* Say, has this place been taken yet?

Wakai joseitachi: Dôzo, dôzô!

Shîn 10: Ohanami Fîbâ

(A young lady blows on a trumpet.)

Joseitachi: Sorejâ, Tachibana shôtengai
no minasan, dôzo.

Ikeuchi: Soredewa, goyôbô ni okotae
itashimashite, fushô watakushi ga
utaimasu. “Kita Sakaba.”

(Ikeuchi sings “Kita Sakaba.”)

“Kita no sakabadôri ni wa, nagai kami
no onna ga niau. Chotto ohitoyoshi ga
ii, kudokare jôzu na hô ga ii. Onna no
koi wa, tabako no saki ni hi o tsukete
kureta hito. . . Kita no sakabadôri ni
wa, onna o yowaseru koi ga aru. . .”

Ikeuchi: Sâ, Yan-san. Sâ, ippai iki-
mashô!

Yan: A, dômo sumimasen.

Ikeuchi: Arere, kore sukoshi shika
haitte nai ya. Korya, shitsurei!
Nê, chotto, bîru.

Harue: E! bîru desu ka? Sumimasen ga,
osake ni shite kudasai.

Ikeuchi: Are! bîru mô nai n desu ka?

(Harue shows the remaining bottles of beer.)

Harue: Ê, ato ni-hon shika nai n desu
yo. Mada Yan-san no otomodachi ga
kuru n desu yo.

Ikeuchi: Are! Yan-san no otomodachi
mada kitenai n desu ka?

Yan: Ê, mada na n desu yo.

Ikeuchi: Osoi desu nê!

(Yan’s office colleagues finally arrive. Yan sees
them and waves at them.)

Yan: A, kimashita, kimashita. Koko desu
yo, koko.

San-nin: Yan-san!

Inoue: Osoku narimashita!

Young ladies: No, go ahead!

Scene 10: A heated orgy of cherry blossom viewers

(A young lady blows on a trumpet.)

Ladies: And now, we present the people from
the Tachibana Market Street.

Ikeuchi: Well, since you insist, I would like to
respond to your request and sing “Kita
Sakaba” (A Bar in the north).

(Ikeuchi sings “Kita Sakaba.”)

Ikeuchi: O.K., Yan. Let’s have a drink!

Yan: Ah, thanks.

Ikeuchi: Oops, there’s only a drop left in here.
Excuse me! Say, give me some more beer,
will you?

Harue: What? Beer? I’m sorry, but could you
make it sake instead?

Ikeuchi: Huh? Don’t we have any more beer?

(Harue shows the remaining bottles of beer.)

Harue: Uh-huh, there’s only two more left.
And Yan’s friends haven’t come yet, you
know.

Ikeuchi: Huh, what? Yan’s friends aren’t here
yet?

Yan: Uh-huh, not yet.

Ikeuchi: They’re late!

(Yan’s office colleagues finally arrive. Yan sees
them and waves at them.)

Yan: Oh, here they are, they’re here. Guys,
over here, over here!

The three: Yan!

Inoue: Sorry to be so late!

Saitô: Dômo osoku narimashita!
(Kuwata hands over a bag of bananas.)

Kuwata: Dôzo tabete kudasai.

Yan: Dômo!

Zenin: Kanpâi. Itadakimâsu!
Â, umai!

Shîn 11: Yozakura (Enkai)
(Hanami zake)

(Kuwata and some others sing "The Game of Love between a Man and a Woman" on the karaoke.)

"Nomisugita no wa, anata no sei yo,
yowai onna no itoshisa o. . .
Nomisugita no wa, anata no sei yo,
kawaii omae no tsuyogari o. . .

Ikeuchi: Ôi, osake da, osake.

Harue: Ê! mô ippon shika arimasen yo!

Ikeuchi: Ê! mô ippon shika nai no?

Furoya: Â, yoku nonda nâ!

(He gets up but collapses again.)

(Everyone laughs. The cherry blossoms along the bank of the Sumida River at night make a very beautiful setting.)

Saitô: *Sorry we're late!*
(Kuwata hands over a bag of bananas.)

Kuwata: *Please have these.*

Yan: *Thanks.*

Everyone: *Cheers! Let's eat! Wow, this tastes good!*

Scene 11: A party to see the cherry blossoms in the evening

(Kuwata and some others sing "The Game of Love between a Man and a Woman" on the karaoke.)

Ikeuchi: *Hey, sake, give me more sake.*

Harue: *What? We only have one bottle left now!*

Ikeuchi: *Huh? Only one more left, already?*

Bathhouse owner: *Oh, wow, I drank so much!*

(He gets up but collapses again.)

(Everyone laughs. The cherry blossoms along the bank of the Sumida River at night make a very beautiful setting.)



Shîn 12: Yoru no Sumidagawa

Scene 12: Night on the Sumida River

End of Episode Twenty-Four

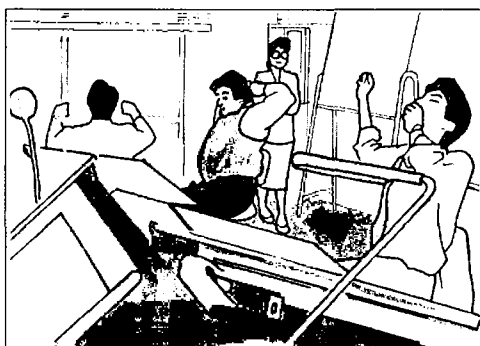
LESSON 47

What's New?

Sumidagawa no sakura wa mada saiteimasen ka?

From Yan's Story

In the office.



Saitô: Sôda, Yan-san.

Sumidagawa no sakura wa mada
saiteimasen ka?

Yan: Iie, mô saiteimasu yo.

Sôda. (*Say.*)

sakura (*cherry blossom*)

saiteimasu (←saku: *bloom*)

Say, Yan.

*The cherry blossom by the Sumida
River hasn't bloomed yet, has it?*

Yes, it's already in bloom.

Notes

Sumidagawa no sakura wa **mada saiteimasen ka?**

(The cherry blossom by the Sumida River hasn't bloomed yet, has it?)

Mô saiteimasu. (*It's already in bloom.*)

Mada -teimasen means "hasn't ~ yet" and mô -teimasu means "has ~ already." In the above example, Saitô asks Yan, who passes by the Sumida River everyday, if the cherry blossom there has bloomed yet, saying Mada saiteimasen ka? Yan replies that it's

already in bloom.

You can ask a question or make a statement using any of the following:

Question 1: Mada saiteimasen ka? (It hasn't bloomed yet, has it?)

Question 2: Mō saiteimasu ka? (Has it bloomed yet?)

Answer 1: Mada saiteimasen. (It hasn't bloomed yet.)

Answer 2: Mō saiteimasu. (It's already in bloom.)

Note that the type of question used depends on the expectations of the speaker. If the speaker expects something probably hasn't yet happened, "Mada -teimasen ka?" is likely to be preferred. If you have no particular expectation, you can simply use "Mō -teimasu ka?" to ask if something has already happened.

To form -teimasu or -teimasen, you need to remember the -te form of a verb:

	-te form		
(bloom)	saku → saite → saiteimasen	Mada	saiteimasen. (It hasn't bloomed yet.)
	↘ saiteimasu	Mō	saiteimasu. (It's already in bloom.)

Further Examples

1. In the studio.

A.



Kodama: Dô desu ka, Andô-san?

Mada deteimasen ka?

Andô: Ê, mada deteimasen.

Dô desu ka? (How is / are ~?)

deteimasen (←deru: come out)

How are they, Andô-san?

They haven't come out yet, have they?

No, they haven't come out yet.

B.



Koyanagi: Ara, kore wa, hora, mô
deteimasu yo.

Kodama: E? Dore dore?

Koyanagi: Hora. Kore, mô deteimasu.

Andô: Honto da!

Kodama: Mô deteimasu ne.

Ara. (Oh! [usually used by females])

Hora. (Look. [informal])

Dore dore? (Let me see. . .)

Oh, look, this one has already come out.

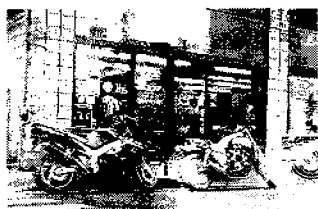
What? Let me see. . .

See? It's already come out.

Oh, yes!

It has come out already, hasn't it?

2. At the repair shop.



baiku (*motorbike*)

naotteimasen (←naoru: *be repaired*)

Andô: Anô, baiku mada naotteimasen ka?

Kodama: A, mô naotteimasu yo.

Andô: E, mô naotteiru n desu ka!

Um, my motorbike isn't repaired yet, is it?

Oh, it's repaired already.

Wow! It's already repaired?

Variation

Kodama

From the Program

In the office.



sorosoro (*soon*)
kaigi (*meeting*)
hajimaru (*start*)
kiteinai (← kuru: *come*)

Umino: Sorosoro kaigi ga hajimaru n desu ga.

The meeting is about to start.

Koyanagi: Ano, suimasen.

Um, I'm sorry.

Kodama-san, mada kiteinai n desu ga...

Mr. Kodama hasn't come yet.

Notes

Kodama-san, **mada kiteinai n desu ga.** . . (*Mr. Kodama hasn't come yet.*)

If you use -teinai n desu ga instead of -teimasen (after mada), you can explain (or excuse yourself for) something that hasn't happened yet. In the above example, when Umino-san comes to urge Kodama-san and Andô-san to hurry to the meeting, Koyanagi-san explains apologetically that Kodama-san hasn't arrived yet. Remember that before -n desu, you need to have a plain form: the plain form corresponding to -teimasen is -teinai.

	-te form		-teimasen		-teinai	
(come)	kuru	→	kite	→	kiteimasen	→ kiteinai
						Mada kiteinai n desu ga. . .
						(<i>He hasn't come yet.</i>)

(finish)	owaru	→	owatte	→	owatteimasen	→	owatteinai	
							Mada owatteinai n desu ga. . .	
							(<i>I haven't finished yet.</i>)	

Further Example

Andô enters the restroom, as it is being cleaned.



Cleaning woman: Anô, suimasen.

Mada owatteinai n desu ga.

Andô: Anô, isoideiru n desu kedo,
dame desu ka?

Cleaning woman: Suimasen. Mada
owatteinai n desu.

owatteinai (← owaru: *finish*)

isoideiru (*be in a hurry*)

dame (*no good*)

Um, I'm sorry.

I haven't finished yet.

Um, I'm in a hurry.

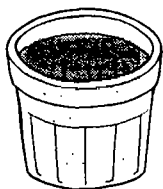
Is it really no good?

I'm sorry. I haven't finished yet.

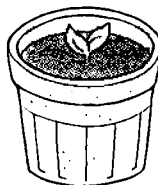
Over to You!

1. Describe the following pictures using mada -teimasen or mô -teimasu with the given verb.

E.g. deru (*come out*)



Mada deteimasen.



Mô deteimasu.

a) saku (bloom)

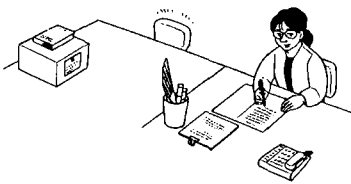


Mada _____



Mô _____

b) kuru (come)

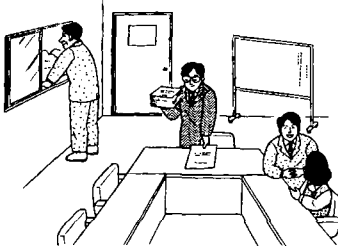


Mada _____



Mô _____

c) hajimaru (start)

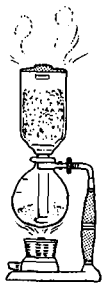


Mada _____

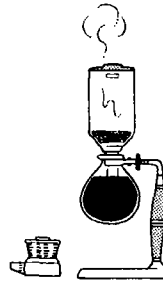


Mô _____

d) dekiru (be made)



Mada _____



Mô _____

2. Try imagining what the people on the left below say to explain that something hasn't happened yet (using *Mada -teinai n desu ga*).

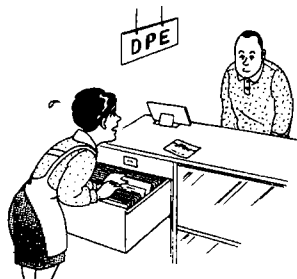
E.g. *owaru* (finish)

Mada owatteinai n desu ga.

(I haven't finished yet.)



a) *dekiru* (finish)



b) *kuru* (come)



c) *kawaku* (dry)



d) *aku* (open)



Culture and Life

Sakura さくら (Cherry blossom)

Cherry blossom has a special significance for Japanese people, to the extent that hanami (literally, flower-viewing) refers to the custom of viewing not just any flower, but specifically sakura – cherry blossom. In Yan's Story, we saw Yan and his colleagues discuss whether the cherry blossom had bloomed yet, and people in Japan are generally quite concerned about when the sakura will come out. Indeed, from around the middle of March every year, the exact date on which cherry blossom will bloom in different regions is forecast on radio and TV, and in newspapers, with reference to a sakura zensen – "cherry blossom front." This is a line linking the initial days cherry trees will bloom in various regions. And when the sakura is finally in bloom, many Japanese people engage in blossom-viewing with their work colleagues, family or friends, just as we saw Yan and his colleagues and neighbors do. The Sumida River is one popular place for hanami in downtown Tokyo.



A popular site for cherry-blossom-viewing.



Sakura zensen (Cherry blossom front)

Words and Phrases to Remember

sakura さくら (*cherry blossom*) saku さく (*bloom*) naoru なおる (*be repaired*)

hajimaru はじまる (*start*) owaru おわる (*finish*) dekiru できる (*finish, be made*)

kawaku かわく (*dry*)

Useful Verb Forms

	-(r)u	-te form	-teimasu	-teimasen	-teinai
(<i>finish</i>)	owaru	owatte	owatteimasu	owatteimasen	owatteinai
(<i>start</i>)	hajimaru	hajimatte	hajimatteimasu	hajimatteimasen	hajimatteinai
(<i>dry</i>)	kawaku	kawaite	kawaiteimasu	kawaiteimasen	kawaiteinai
(<i>be repaired</i>)	naoru	naotte	naotteimasu	naotteimasen	naotteinai
(<i>open</i>)	aku	aite	aiteimasu	aiteimasen	aiteinai
(<i>come out</i>)	deru	dete	deteimasu	deteimasen	deteinai
(<i>come</i>)	kuru	kite	kiteimasu	kiteimasen	kiteinai

Answers

- a) saiteimasen / saiteimasu

b) kiteimasen / kiteimasu

c) hajimatteimasen / hajimatteimasu

d) dekiteimasen / dekiteimasu
- a) Mada dekiteinai n desu ga. (*They're not finished yet.*)

b) Mada kiteinai n desu ga. (*He hasn't come yet.*)

c) Mada kawaiteinai n desu ga. (*It hasn't dried yet.*)

d) Mada aiteinai n desu ga. (*It isn't open yet.*)

LESSON 48

What's New?

Ni-hon **shika nai n desu.**

(There are only two bottles left.)

From Yan's Story

Under the cherry blossoms.



Nê, chotto. (*Hey.*)

bîru (*beer*)

osake (*sake*)

ni-hon (*two bottles*)

Ikeuchi: Nê, chotto, bîru.

Harue: E, bîru desu ka? Suimasen ga,
osake ni shite kudasai.

Ikeuchi: Are, bîru, mô nai n desu ka?

Harue: Ê, ato ni-hon shika nai n desu yo.

Say, give me some beer, will you?

*What? Beer? I'm sorry, but could
you make it sake instead?*

Huh? Don't we have any more beer?

No, there are only two bottles left.

Notes

1. Ni-hon **shika nai n desu.** (*There are only two bottles left.*)

~shika nai means "There is/are only ~." In the above example, Haru-chan explains to Ikeuchi-san that there are only two bottles of beer left, by using ~ shika nai with n desu, implying he should have sake instead.

The word shika is combined with a negative form to mean "only." So, you can say

“there is/are only ~” by using shika with nai, as in the above example, or shika with arimasen.

E.g. Ip-pon shika arimasen. (There’s only one bottle left.)

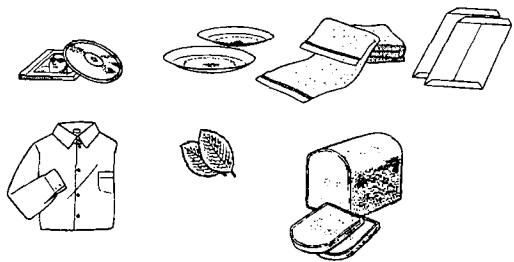
In this lesson, however, we will focus on the expression, ~shika nai n desu ga to explain that there is only a certain amount of something, different from what is required.

2. Ni-hon shika nai n desu. (There are only two bottles left.)

When referring to amounts of things, you need to follow the number with a special suffix, which varies according to the shape or nature of the thing in question. Some examples shown in the program are:

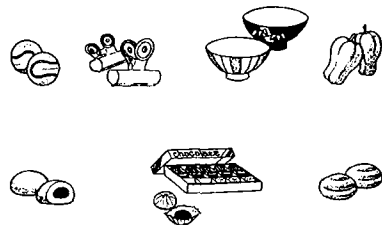
-mai (used for flat things)

1	ichi-mai	6	roku-mai
2	ni-mai	7	nana-mai
3	san-mai	8	hachi-mai
4	yon-mai	9	kyû-mai
5	go-mai	10	jû-mai



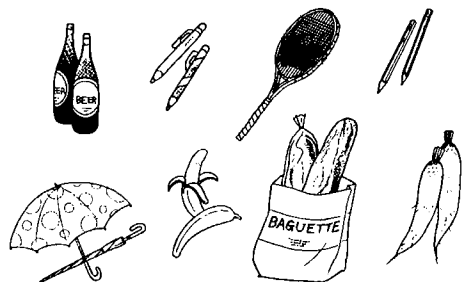
-ko (used for solid, relatively small things)

1	ik-ko	6	rok-ko
2	ni-ko	7	nana-ko
3	san-ko	8	hachi-ko
4	yon-ko	9	kyû-ko
5	go-ko	10	juk-ko



-hon (used for long things)

1	ip-pon	6	rop-pon
2	ni-hon	7	nana-hon
3	san-bon	8	hap-pon
4	yon-hon	9	kyû-hon
5	go-hon	10	jup-pon



-nin (used for people)

1	hitori	6	roku-nin
2	futari	7	nana-nin
3	san-nin	8	hachi-nin
4	yo-nin	9	kyû-nin
5	go-nin	10	jû-nin



Note that numbers sometimes change in form when followed by a counter suffix.

Further Examples

1. At a stationery store.

A.



Kodama: Kore, nijup-pon ne.

Shop attendant: Hai, kono bôrupen o nijup-pon desu ne. Arigatô gozaimasu. Ê, nî, shî, rô, yâ. . . A, sumimasen. Kore, jûgo-hon shika nai n desu ga. . .

Kodama: E, jûgo-hon shika nai n desu ka?

bôrupen (ball-point pen)

nî, shî, rô, yâ. . . (2, 4, 6, 8 [used for counting pairs])

Twenty of these please.

Yes, sir. Twenty of these ball-point pens. Thank you, sir. Um, two, four, six, eight. . . , Oh, I'm sorry, sir.

There are only fifteen of these. . . .

Huh? There are only fifteen?

B.



Kodama: Kono fûtô o gojû-mai ne.

Andô: A, kore o gojû-mai desu ne.

Êto, jû, ni-jû, san-jû, yon-jû, ichi, ni, san, shi, go. . . Are?

fûtô (envelope)

Fifty of these envelopes, please.

Fifty of these.

Um, ten, twenty, thirty, forty, one, two, three, four, five. . . Huh?

Suimasen. Kore mo yonjûgo-mai shika
nai n desu ga. . .

Kodama: E, kore mo yonjûgo-mai shika
nai n desu ka?

*I'm sorry, sir, there are only forty-five
of these, too.*

*What? There are only forty-five of
these, too?*

2. During an exam.



Teacher: Ato, go-fun desu.

Andô: A, ato go-fun desu ka.

Teacher: Ê, ato go-fun desu.

[To Kodama.] Ato, go-fun desu yo.

Kodama: E, ato go-fun shika nai n
desu ka!

ato (more)

go-fun (five minutes)

You have five more minutes.

Five more minutes?

Yes. Five more minutes.

Five more minutes.

*What? There are only five more minutes
left?*

Variation

Jûsu shika nai n desu ga. . .

(There is only juice.)

From the Program

At a tennis court.



mizu (water)

jûsu (juice)

Andô: Nê, Koyanagi-san, chotto
sumimasen. Mizu, arimasu ka?

Koyanagi: A, jûsu shika nai n desu ga. . .

Andô: A, ii desu. Jûsu kudasai.

*Hey, Koyanagi-san, I'm sorry, is there
any water?*

Oh, there's only juice.

*Oh, that's okay. Give me some juice,
please.*

Notes

Jûsu shika nai n desu ga. . . (*There is only juice.*)

You can use ~ shika nai n desu ga not only with quantities, but also to say that there is/are only a certain type of thing, which might be different from what is required.

Further Example

At the beach.



Kodama: Â, onaka ga suite!

Watashi ni mo onigiri kudasai.

Koyanagi: Anô, sandoicchi shika nai n
desu ga. . .

Kodama: A, sandoicchi shika nai n desu
ka. Ja, sandoicchi kudasai.

Onaka ga suite. (*I'm hungry.[informal]*)

onigiri (*rice ball*)

sandoicchi (*sandwich*)

Oh, I'm hungry!

Can I have a rice ball, too?

Um, there are only sandwiches left.

Oh, there are only sandwiches.

Okay, then I'll have a sandwich.

Extra Information

The only usage of shika we've come across so far has been for saying "there is/are only ~."
However, you can also use shika to say you only do something, by following it up with
negative forms of verbs like nomu or kau:

E.g. Rop-pon shika nomimasen.

(I'll only drink six bottles.)

Go-mai shika kaimasendeshita.

(I only bought five sheets.)

Over to You!

Say that you only have a certain amount of something or a certain type of thing, different from what is asked for.

E.g. Bôrupen, jû-go-hon kudasai. (Please give me fifteen ball-point pens.)

(jû-ni-hon)

→ Sumimasen. Jû-ni-hon shika nai n desu ga. . .

(I'm sorry. We only have twelve.)



a) Chokorêto kudasai. (Please give me chocolate (flavor).)

(banira)

→ _____

(I'm sorry. We only have vanilla.)

hint : banira (vanilla)

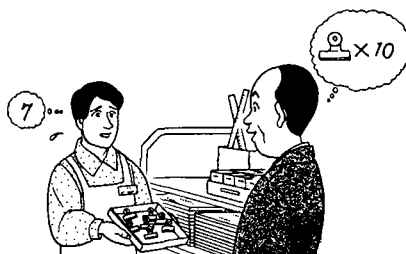


b) Kurippu, juk-ko kudasai. (Please give me ten clips.)

(nana-ko)

→ _____

(I'm sorry. I only have seven.)



c) Fûtô, go-mai kudasai. (Please give me five envelopes.)

(san-mai)

→ _____

(I'm sorry. I only have three.)



d) Kôcha kudasai. (Please give me some tea.)

(kôhî)

→ _____

(I'm sorry. I only have coffee.)

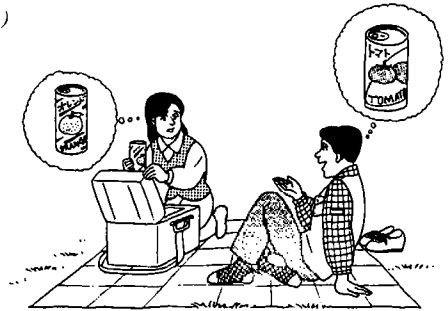


e) Tomato-jûsu kudasai. (Please give me some tomato juice.)

(orenji-jûsu)

→ _____

(I'm sorry. I only have orange juice.)



f) Komakai okane, arimasu ka? (Do you have any small change?)

(Ichi-man-en-satsu)

→ _____
(I'm sorry. I only have a ten-thousand-yen bill.)

hint: ichi-man-en-satsu (ten-thousand-yen bill)



Culture and Life

Karaoke カラオケ

Karaoke is an abbreviation of a Japanese phrase meaning “empty orchestra,” and refers to recordings of popular songs without the vocals. Nearly all snack bars in Japan are equipped with karaoke equipment to play these instrumental tapes (or, more recently, laser discs), enabling customers to sing along in turn. Of course, karaoke has also been increasing in popularity outside Japan in recent years.



Words and Phrases to Remember

fûtô ふとう (*envelope*) -fun ふん (*-minutes*) jûsu ジュース (*juice*)

onigiri おにぎり (*rice ball*) sandoicchi サンドイッチ (*sandwich*)

chokorêto チョコレート (*chocolate*) kurippu クリップ (*clip*)

tomato-jûsu トマトジュース (*tomato juice*)

komakai okane こまかいおかね (*small change*)

ichi-man-en-satsu いちまんえんさつ (*ten-thousand-yen bill*)

Answers

- a) Sumimasen. Banira shika nai n desu ga. . .
- b) Sumimasen. Nana-ko shika nai n desu ga. . .
- c) Sumimasen. San-mai shika nai n desu ga. . .
- d) Sumimasen. Kôhî shika nai n desu ga. . .
- e) Sumimasen. Orenji-jûsu shika nai n desu ga. . .
- f) Sumimasen. Ichi-man-en-satsu shika nai n desu ga. . .

EPISODE TWENTY-FIVE

WE'LL MISS YOU WHEN YOU'RE GONE. (For Lessons 49 & 50)

●Synopsis

Yan receives a letter from his home country which contains the news that Yan's design has been chosen in the competition. Yan's colleagues congratulate him warmly. After reporting the news to his professor, Yan sees Kato (who looked after Yan when he first arrived in Japan) to tell him about it, too. Kato is delighted by the news but also sad that Yan will be leaving Japan. Yan's neighbors and friends from the market street all congratulate Yan at the public bath, but they, too, express their sadness at having to say good-bye to Yan.

●Transcription

DAI NIJÛGO WA

YAN-SAN TO AENAKUNARU NO WA
SABISHII DESU NE.

EPISODE TWENTY-FIVE

WE'LL MISS YOU WHEN YOU'RE GONE.

Shîn 1: Daigaku no kônai o aruitekuru Yan

Shîn 2: Daigaku no kenkyûshitsu

(Inoue is decorating the office with flowers.)

Saitô: Uwâ, kirei desu ne!

Inoue: Mô haru desu kara nê.

(She picks up a letter on Yan's desk.)

Kono tegami, ii shirase desu yo, kitto!

Kuwata: Ê, boku mo sonna ki ga shimasu nê.

Saitô: Yan-san, nani o shiteru no kana.

Hayaku konai kanâ.

A, Yan-san!

(Yan enters.)

Yan: Ohayô gozaimasu.

San-nin: Ohayô gozaimasu.

Yan: Â, kyô wa ii tenki desu ne. Sukkari

Scene 1: Yan is walking through the college campus on his way to his office.

Scene 2: College office

(Inoue is decorating the office with flowers.)

Saitô: Wow, that looks nice!

Inoue: It's already spring, you know.

(She picks up a letter on Yan's desk.)

This **MUST** contain good news!

Kuwata: Yeah, I think so, too.

Saitô: What's Yan doing? Why doesn't he hurry and come? Oh, Yan!

(Yan enters.)

Yan: Good morning.

All three: Good morning.

Yan: Oh, it's such a nice day today. It's so

attakaku narimashita ne. (To Kuwata)
Ohayô gozaimasu.

Kuwata: Yan-san, aisatsu nante ii kara.

Hayaku kono tegami o akete kudasai!

Yan: E? Tegami?

Saitô: Sô desu yo. Hayaku, hayaku.

(Yan picks up the letter.)

Yan: A! Kore wa.

Inoue: Kitto ii shirase desu yo, Yan-san.

Yan: Sô da to ii n desu ga.

(Yan tears open the letter, but hesitates to read it. The other three look on anxiously.)

Saitô: Yan-san, hayaku yonde kudasai
yo.

Yan: Hai.

(Yan goes off to a corner of the room to read the letter alone.)

warm, isn't it? (To Kuwata) Good morning.

Kuwata: Yan, that's enough with greetings.

Please hurry and open this letter.

Yan: Huh? Letter?

Saitô: Yes, that's right. Hurry up, hurry up!

(Yan picks up the letter.)

Yan: Oh, this is. . .

Inoue: It must be good news, Yan.

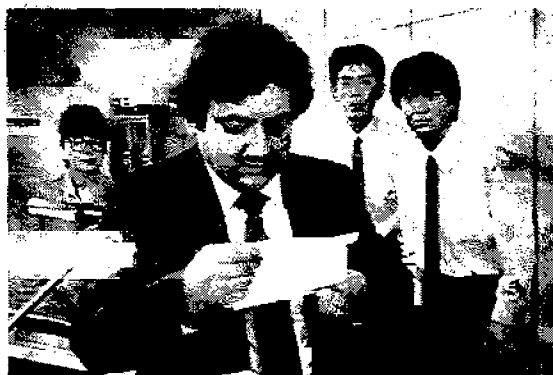
Yan: I sure hope so.

(Yan tears open the letter, but hesitates to read it. The other three look on anxiously.)

Saitô: Yan, please read it quick.

Yan: O.K. I will.

(Yan goes off to a corner of the room to read the letter alone.)



Saitô: Yan-san, dô datta n desu ka?

Yan: Boku no sekkei ga saiyo ni natta sô
desu.

Saitô: Yattâ! Omedetô!

(Saitô and Kuwata grasp Yan's hands firmly.)

Yan: . . .

Kuwata: Omedetô, Yan-san.

Saitô: Omedetô!

Yan: Saitô-san, arigatô gozaimasu.

(Inoue starts to cry.)

Yan: Inoue-san.

Saitô: Well, Yan?

Yan: My designs got accepted.

Saitô: Hurry! Congratulations!

(Saitô and Kuwata grasp Yan's hands firmly.)

Yan: . . .

Kuwata: Congratulations, Yan.

Saitô: Congratulations!

Yan: Thank you so much, Mr. Saitô.

(Inoue starts to cry.)

Yan: Inoue-san. . .

Inoue: Yappari okutte yokatta desu ne,
Yan-san.

Yan: Ê, arigatô. Minasan no okage desu
yo. Dômo arigatô gozaimasu.

Kuwata: Iyâ, yokatta, yokatta!

Saitô: Saiyô ni naru to wa omotteita
kedo ne.

Inoue: Honto. Yokatta wa.

Saitô: Kore wa dainyûsu da yo!

Kuwata: A, sô da. Yan-san, kono nyûsu
minna ni shirasenakucha.

Saitô: Ê, sô sô. Minna yorokobimasu yo,
kitto!

Yan: Hai.

Inoue: Demo, sono mae ni, Sakata-sen-
sei ni gohôkoku shita hô ga ii n ja nai
desu ka?

Yan: Â, sô desu ne. Mazu sensei ni
gohôkoku shinakucha ikemasen ne!

Inoue: Ê, kitto oyorokobi ni narimasu
yo.

Shîn 3: Sakata-kyôjushitsu no mae

(Yan nervously knocks on the door.)

Sakata: Dôzo.

Shîn 4: Shibuya-eki mae

(Katô is descending the pedestrian overpass. He spots Yan and raises his hand.)

Katô: Yâ.

(Yan sees Katô, runs up to him and shakes hands with him.)

Yan: Katô-san.

Katô: Omedetô, Yan-san!

Yan: Arigatô gozaimasu.

Katô: Sa, ocha demo nomimashô.

Yan: Hai.

Inoue: See, it was a good thing you sent them,
Yan.

Yan: Yes, thank you. I owe it all to you guys.
Thank you very much.

Kuwata: Oh, I'm so glad!

Saitô: Well, I knew from the start he'd make
it, though.

Inoue: So did I. But I'm so happy he really
did.

Saitô: This is big news!

Kuwata: Oh, hey, Yan, we have to tell every-
one the good news.

Saitô: Yes, you're right. Everyone'll be so
excited!

Yan: Yeah, I'm sure they will.

Inoue: But before that, shouldn't you tell Prof.
Sakata?

Yan: Yeah, of course, I almost forgot! I'll have
to tell him first!

Inoue: I'm sure he'll be happy for you.

Scene 3: In front of Professor Sakata's office

(Yan nervously knocks on the door.)

Prof. Sakata: Come in.

Scene 4: In front of Shibuya Station

(Katô is descending the pedestrian overpass. He spots Yan and raises his hand.)

Katô: Hey.

(Yan sees Katô, runs up to him and shakes hands with him.)

Yan: Mr. Katô.

Katô: Congratulations, Yan!

Yan: Thank you very much.

Katô: Say, why don't we have some coffee?

Yan: Yes, let's.



Katô: Sô desu ka. Yan-san okuni e kaeru n desu ka.

Yan: Ê. Katô-san ni wa iroiro osewa ni narippanashi de.

Katô: Â, sonna koto wa ii n desu yo!
Soreyori, Yan-san, itsu kaeru n desu ka?

Yan: Mada hakkiri wa kimete inai n desu. Demo, narubeku hayaku kaerô to omotteiru n desu.

Katô: Sô desu ka. Iyâ, Yan-san to aenakunaru no wa sabishii desu ne.

Yan: Katô-san, boku ga sekkeishita kôdanjûtaku o zehi mini irasshatte kudasai.

Katô: Â, sô desu ne. Nyôbô to futaride Yan-san no sakuhin o mi ni ikimasu ka.

Yan: Ê, zehi. Omachi shiteimasu.

Katô: So, . . . you'll be going back home, Yan?

Yan: Uh-huh. I owe so much to you, Mr. Katô, and I haven't done anything in return. . . .

Katô: Come on, don't mention it! By the way, when will you be leaving?

Yan: I haven't really decided on an exact date yet. But I'd like to go back as soon as I can.

Katô: Is that right? Well, we'll miss you when you're gone, Yan.

Yan: Mr. Katô, I hope you can come and see the public housing development I designed when it's done.

Katô: Of course. I'll have to take my wife with me to see your work.

Yan: Yes, please do. I'll be looking forward to seeing you.

Shin 6: Sentô no yubune

Ikeuchi: E! hontô desu ka? Yan-san. Soitsua, medetai ya. Sassoku oiwai o shinakucha ikemasen ne. Ne, Gô-chan?

Furoya: Sô sô. Sore wa yaranakucchâ.

Scene 6: The bathtub at the Bathhouse

Ikeuchi: Huh? Really, Yan? That's real good news. Well, then we'll have to do some celebrating right away. Right?

Bathhouse owner: Sure, of course we've got to do something.

Yan: Iyâ, oiwai nante ii desu yo.

Kintarô: Nani itteru n desu ka, Yan-san. Kô yû toki wa, minna de oiwai suru no ga tôzen desu yo. Nâ?

Ikeuchi: Un.

Furoya: Sô sô. Tôzen! tôzen! Soide, itsu ni suru no?

Ikeuchi: Kin-chan, kô yû koto wa hayai hô ga ii yo ne.

Kintarô: Sô sô.

Yan: *Please, don't worry about it.*

Kintarô: *What are you saying, Yan? Of course we have to celebrate together for this kind of occasion. Right, guys?*

Ikeuchi: *You bet.*

Bathhouse owner: *Yep, of course! Naturally! Naturally! And so, when'll it be?*

Ikeuchi: *Kin (Kintarô), these things are best done right away.*

Kintarô: *Right!*



Furoya: De, basho wa doko ni suru?

Kintarô: Ûn, basho nâ.

Ikeuchi: Iyâ, Yan-san no sekkeishita uchi ga tatsu no wa medetai. Demo, Yan-san ga kuni e kaecchau no wa samishii yo. Nâ?

Furoya: Sô sô. Sekkaku Yan-san to shiriai ni nareta noni nâ.

Kintarô: Honto. Zannen da yo.

Yan: Nê, kondo minasan de boku no kuni e asobi ni kite kudasai yo. Sô sureba, mata aemasu yo.

Ikeuchi: A, sô da, sô da yo. Kondo minna de Yan-san no kuni e asobi ni ikimasen ka?

Yan: Ê, zehi, minasande kite kudasai.

Bathhouse owner: *And, where should we have it?*

Kintarô: *Hmmm, the place. . .*

Ikeuchi: *Gosh, it's great that the housing Yan designed is going to be built. But we'll surely miss you when you're gone, Yan! Huh, guys?*

Bathhouse owner: *Uh-huh, that's for sure. And just when we thought we got to know each other.*

Kintarô: *Yeah, it sure is a pity.*

Yan: *Say, why, don't you come and visit me over there? Then we can see each other again.*

Ikeuchi: *Yeah, that's right. Yeah, why don't we visit Yan over there in the near future?*

Yan: *Yes, please do come and visit me.*

Furoya: Demo, watasha gaikoku ryokô o shita koto ga arimasen kara nê.

Ikeuchi: A, soryâ, watashi mo gaikoku ryokô o shita koto wa arimasen yo.

Kintarô: E! Ikeuchi-san mo gaikoku e itta koto ga nai no? Watashi mo itta koto nai mono. Kore ja, Yan-san toko iku no wa muri desu yo.

Yan: Daijôbu desu yo. Kantan desu yo. Zehi minasan de asobi ni kite kudasai. Kûkô made boku ga mukae ni ikimasu yo.

Ikeuchi: Dô desu? Omoikitte minna de Yan-san no okuni e itte mimasen ka?

Kintarô: E! Daijôbu ka nâ.

Furoya: Un, omoikitte yatte mimasu ka.

Ikeuchi: Sô sô. Igai ni kantan kamo shiremasen yo.

Kintarô: Sô ka nâ.

Ikeuchi: Sô desu yo. Nanishiro Yan-san ga iru toko na n da kara, nanka wakannai koto ga attara ne, zenbu Yan-san ni makashichaeba ii.

Kintarô: Daijôbu desu ka ne?

Ikeuchi: Daijôbu, daijôbu. Oni ni kanabô desu yo!

Shîn 7: Apâto no rôka [Yoru]

Bathhouse owner: But I've never traveled abroad before in my life.

Ikeuchi: Yeah, me either. I've never traveled abroad.

Kintarô: Huh? You mean you've never been abroad either, Ikeuchi-san? I never have either. Well, this makes it impossible for us to go and visit Yan, then.

Yan: It's alright. It's quite simple. Please, everybody, come and visit me. I'll meet you at the airport.

Ikeuchi: Well, how about it? Why don't we just up and give it a try and go visit Yan?

Kintarô: Are you really sure we'll be alright?

Bathhouse owner: Yeah, why don't we just give it a try?

Ikeuchi: Yeah, you never know, maybe it'll be easier than we think.

Kintarô: You think so?

Ikeuchi: Sure. Just remember, Yan'll be there. If we have any problems, we can leave it all to Yan, you know. . . .

Kintarô: Do you think it'll be O.K.?

Ikeuchi: Yes, believe me, we'll be just fine. We've got "Superman" with us! (They all laugh.)

Scene 7: In the corridor of the apartment (at night)



(Terada and Mrs. Hori are talking outside in the corridor.)

Terada: Sô desu ka. Yan-san yarimashita ne.

Mrs. Hori: Ê. Demo nê, sono tame ni, Yan-san kuni e kaeranakucha ikenai n da sô desu yo.

Terada: E! . . . Sô desu ka. Yan-san kaecchau n desu ka.

Mrs. Hori: Ê. Sabishiku naru wa nê.

Terada: Sabishiku narimasu nê.

(Terada and Mrs. Hori are talking outside in the corridor.)

Terada: *Is that right? So Yan really made it, did he?*

Mrs. Hori: *Uh-huh, but for that, he's going to have to go back home.*

Terada: *What? . . . So he's going back home?*

Mrs. Hori: *Yeah, we'll surely miss him.*

Terada: *Yeah, you're right. I'll really miss him.*

End of Episode Twenty-Five

LESSON 49

What's New?

Yan-san to aenakunaru **no wa** sa

(It's sad, no longer being able to see you.)

From Yan's Story

In a coffee shop.



Itsu? (*When?*)

kaeru (*return home*)

hakkiri wa ~nai (*not so precisely*)

kimeteinai (← kimeru: *decide*)

demo (*but*)

narubeku (*as ~ as possible*)

hayaku (*quickly, soon*)

aenakunaru (← aenai: *not be able to see*)

sabishii (*sad*)

Katô: Yan-san, itsu kaeru n desu ka?

Yan: Mada hakkiri wa kimeteinai n desu.

Demo, narubeku hayaku kaerô to omotteiru n desu.

Katô: Sô desu ka. Iya, Yan-san to aenakunaru no wa sabishii desu ne.

When are you going back, Yan?

I haven't really decided yet. But, I intend to go back as soon as possible.

Is that so? It's sad, no longer being able to see you.

Notes

Yan-san to aenakunaru **no wa** sabishii desu ne.

(It's sad, no longer being able to see you.)

You can use **no wa** to focus on a certain topic and give your opinion about it. In the above example, Mr. Katô took up "no longer being able to see Yan" as a topic and expressed his

opinion about it : “It’s sad.”

As you know, when you want to focus on a noun as the topic, you just need to add *wa*. With verbs, however, you need to use *no wa*. And before *no wa*, the verb has to be in a plain form (see L.27). Compare these two examples:

Baiku wa benri desu ne.

([literally] As for motorbikes, they are convenient.)

Baiku de hashiru no wa kimochi ga ii desu ne.

([literally] As for riding a motorbike, it feels great.) (see Further Example 1)

Further Examples

1. Going to the sea on a motorbike.

A.



Koyanagi: Ara, kondeimasu ne.

Andô: Daijôbu. Baiku wa benri desu yo.

[Andô drives between the rows of cars.]

Koyanagi: Honto da. Baiku wa benri desu ne.

kondeimasu (←komu: be crowded)

baiku (motorbike)

benri (useful / convenient)

Oh, no. It's crowded.

Don't worry. Motorbikes are convenient.

Oh, yes. Motorbikes are convenient, aren't they?

B.



Kodama: Koyanagi-san, dô desu ka?

Koyanagi: Baiku de hashiru no wa kimochi ga ii desu ne.

～de hashiru (ride on ～)

How are you doing, Koyanagi-san?

It feels great to ride on a motorbike!

2. *Beside the sea.*



Koyanagi: Kodama-san, soko kara tobikomu n desu ka?

Kodama: Ê, sô desu.

Andô: Dame, dame. Soko kara tobikomu no wa abunai desu yo.

Kodama: Daijôbu, daijôbu.

[Kodama dives in and emerges with a big bump on his forehead.]

tobikomu (*dive in*)
abunai (*dangerous*)

Kodama-san, are you going to dive in from there?

Yes, that's right.

No, no. Diving in from there is dangerous.

It's alright. It's alright.

3. *Having a picnic at the seaside.*



Kodama: Iyâ, umi o minagara minna de taberu no wa tanoshii desu ne.

Koyanagi: Honto. Tanoshii desu ne.

umi (*sea*)
minagara (*while seeing* ←miru: *see*)
minna de (*all together*)
tanoshii (*fun*)

It's fun, isn't it? – eating all together while looking at the sea?

Really. It is fun.

Variation

Yo-nin noru **no wa muri desu yo.**

(It's impossible _____.)

From the Program

At the seaside.



Kodama: Watashi mo nosete kudasai.

Andô: Kodama-san, yo-nin noru no wa
muri desu yo.

nosete (←noseru: *let on*)

yo-nin (*four people*)

noru (*get in*)

muri (*impossible*)

Let me on, too.

*Kodama-san, it's impossible for four
people to get in.*

Notes

Yo-nin noru **no wa muri desu yo.** (*It's impossible for four people to get in.*)

Here's one useful expression using no wa. You can use it to say that doing something is impossible.

Further Example

At the seaside. Koyanagi-san discovers that her hat has floated far away.



Koyanagi: Wa! Taihen!

[She makes as if to swim to get it.]

Umino: Koyanagi-san, oyoideiku no wa muri desu yo.

Andô: Sô, sô. Oyoideiku no wa muri desu yo.

Taihen! (*Oh, no!*)

oyoideiku (*swim (somewhere)*)

Oh, no!

Koyanagi-san, it's impossible to swim there.

That's right. It's impossible to swim there.

Over to You!

1. Make sentences using *no wa*, as in the example.

E.g. Baiku ni norimasu. (*I get on a bike.*)

Hajimete desu. (*It's the first time.*)

→ Baiku ni noru no wa hajimete desu.

(*It's the first time for me to get on a motorbike.*)

a) Baiku de hashirimasu. (*I ride on a bike.*)

Kimochi ga ii desu ne. (*It feels great.*)

→ _____

(*It feels great to ride on a motorbike.*)

b) Minna de tabemasu. (*Everyone eats together.*)

Tanoshii desu ne. (*It's fun.*)

→ _____

(*It's fun for everyone to eat together.*)

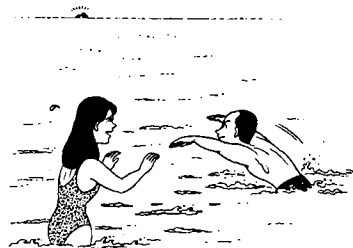
- c) Nihon-go de kakimasu. (*I write in Japanese.*)
Muzukashii desu ne. (*It's difficult.*)

→ _____
(*It's difficult to write in Japanese.*)

2. Say that it's impossible to do what A suggests doing in each case.

- E.g. A : Oyoideikimasu.
(*I'm going to swim there.*)

B : Oyoideiku no wa muri desu yo.
(*It's impossible for you to swim there.*)



- a) A : Furansu-go de hanashimasu.
(*I'm going to speak in French.*)

B : _____
(*It's impossible for you to speak in French.*)



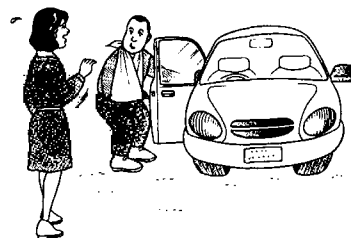
- b) A : Nihon-go de kakimasu.
(*I'm going to write in Japanese.*)

B : _____
(*It's impossible for you to write in Japanese.*)



- c) A : Untenshimasu.
(*I'm going to drive.*)

B : _____
(*It's impossible for you to drive.*)



d) A : Hitori de hakobimasu.

(I'm going to carry it on my own.)

B : _____

(It's impossible for you to carry it on your own.)



e) A : Hitori de tabemasu.

(I'm going to eat it on my own.)

B : _____

(It's impossible for you to eat it on your own.)

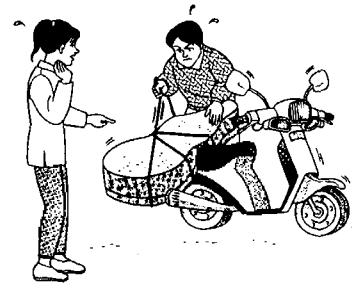


f) A : Baiku de hakobimasu.

(I'm going to carry it by bike.)

B : _____

(It's impossible for you to carry it by bike.)



Culture and Life

Gaikokuryokô がいきくりよう (Traveling abroad)

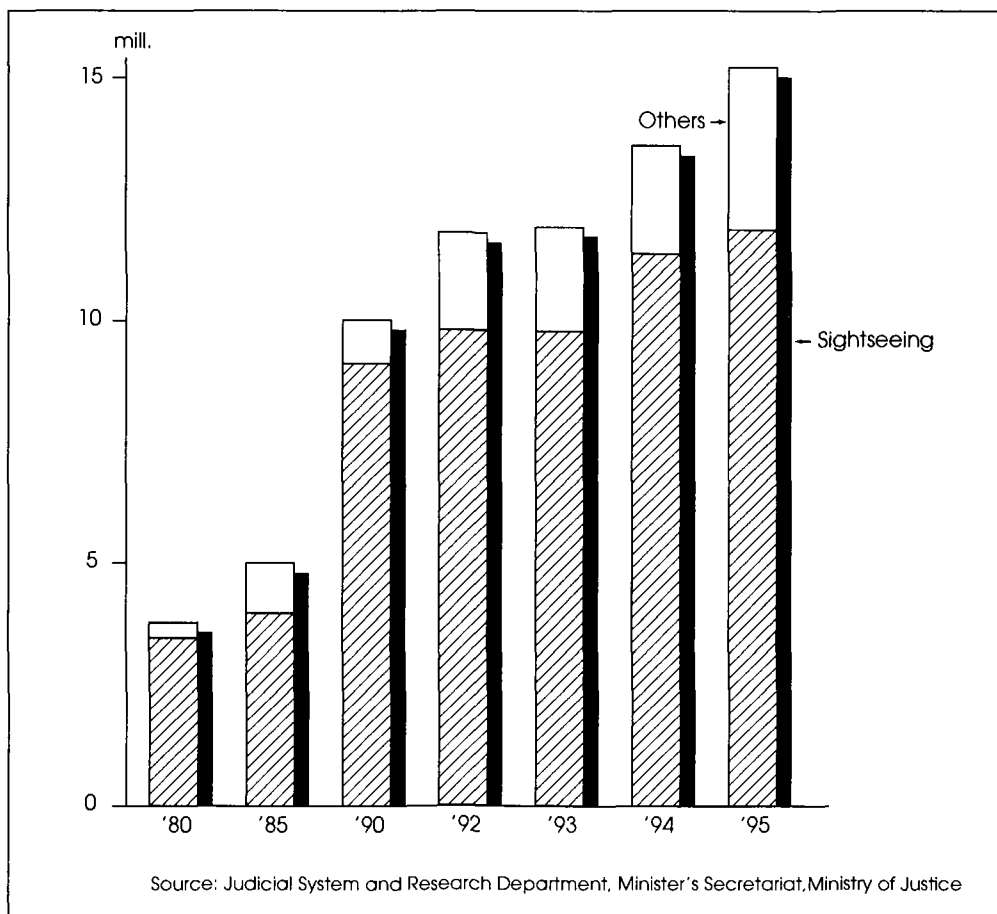
In Yan's Story, some people from the shopping arcade talk about traveling abroad to visit Yan in his home country. Although they say they've never traveled abroad before, the number of Japanese people who have done so is increasing year by year. According to a survey carried out by the Japan National Tourist Organization, about fifteen million people traveled abroad in 1995. Below are the three most popular destinations:

USA 4,752,770 people

S. Korea 1,565,947 people

Hong Kong 1,159,589 people

Total Number of Japanese Traveling Abroad



Words and Phrases to Remember

baiku バイク (*motorbike*) benri ベンリ (*useful / convenient*) kimochi ga ii きもちがいい

(*feel great*) tobikomu とびこむ (*dive in*) abunai あぶない (*dangerous*)

tanoshii たのしい (*fun*) oyoideiku およいでいく (*swim (somewhere)*)

muri むり (*impossible*) hajimete はじめて (*first time*) untensuru うんてんする (*drive*)

hitori de ひとりで (*on one's own*) hakobu はこぶ (*carry*)

Useful Verb Forms

(*carry*)

hakobimasu

hakobu

(*run*)

hashirimasu

hashiru

(*speak*)

hanashimasu

hanasu

(*get in*)

norimasu

noru

(*dive in*)

tobikomimasu

tobikomu

Answers

1. a) Baiku de hashiru no wa kimochi ga ii desu ne.

b) Minna de taberu no wa tanoshii desu ne.

c) Nihon-go de kaku no wa muzukashii desu ne.

2. a) Furansu-go de hanasu no wa muri desu yo.

b) Nihon-go de kaku no wa muri desu yo.

c) Untensuru no wa muri desu yo.

d) Hitori de hakobu no wa muri desu yo.

e) Hitori de taberu no wa muri desu yo.

f) Baiku de hakobu no wa muri desu yo.

LESSON 50

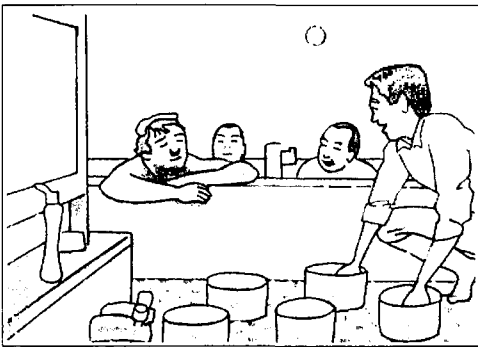
What's New?

Gaikokuryokô o shita koto arimasen.

(I've never traveled abroad before.)

From Yan's Story

At the public bath.



Ikeuchi: Kondo minna de Yan-san no
kuni e asobi ni ikimasen ka?

Yan: Ê, zehi minna de kitekudasai.

Bathhouse owner: Demo, watashi wa
gaikokuryokô o shita koto ga arimasen
kara ne.

Ikeuchi: A, sorya watashi mo gaikoku-
ryokô o shita koto wa arimasen yo.

kondo (*soon*)

minna de (*all together*)

kuni (*country*)

asobi ni iku (*go visit*)

zehi (*definitely*)

demo (*but*)

gaikokuryokô o suru (*travel abroad*)

*Why don't we all go visit Yan's country
some time soon?*

Yes, please do come and visit me.

But I've never traveled abroad.

No, I've never traveled abroad either.

Notes

Gaikokuryokô o shita koto arimasen. (*I've never traveled abroad before.*)

-ta koto arimasen means "I've never ~." In the above example, Ikeuchi-san says he's never traveled abroad before, revealing his anxiety about visiting Yan's country. Sometimes (as

in the dialogue above), *ga* or *wa* may be inserted between *koto* and *arimasen*.

To ask or answer about whether or not someone has done something in the past, you can use the following:

Have you ever ~?	-ta koto arimasu ka?	
Yes, I have ~.	Hai, -ta koto arimasu.	(or Yes, I have: Hai, arimasu.)
No, I have never ~.	Iie, -ta koto arimasen.	(or No, I haven't: Iie, arimasen.)

In these patterns, you need to remember the *-ta* form (see L.28) of a verb and follow it up with *koto*.

		-ta form			
(eat)	taberu	→	tabeta	<table border="1"><tr><td>Tabeta</td></tr></table> koto arimasu. (I've eaten.)	Tabeta
Tabeta					
				<table border="1"><tr><td>Tabeta</td></tr></table> koto arimasen. (I've never eaten.)	Tabeta
Tabeta					

Further Examples

1. Kodama-san shows everyone some fruit.



Kodama: Kore, shitteimasu ka?

Koyanagi: A, sore raichi deshô? Watashi
tabeta koto arimasu.

Kodama [Showing another fruit.]: Ja, kore
wa dô desu? Tabeta koto arimasu ka?

Andô: Ê? Kore nan desu ka?

Kodama: Dorian tte yû kudamono desu.

Andô: Ê, kore wa tabeta koto arimasen.

Kodama: Watashi mo tabeta koto
arimasen.

~shitteimasu ka? (Do you know ~?)

raichi (lychee)

tabeta (←taberu: eat)

dorian (dorian)

kudamono (fruit)

Do you know this?

Oh, it's lychee, isn't it?

I've had it before.

Then, how about this?

Have you had this before?

Huh? What's this?

It's a fruit called "dorian."

No, I've never had this before.

I've never had it either.

2. Kodama-san has prepared a meal.



Andô: Itadakimasu. Un, oishii!

Koyanagi: Honto! Watashi konna ni oishii mono, tabeta koto arimasen.

Kodama: Sô desu ka. Sorya dômo arigatô gozaimasu.

Itadakimasu (*Bon appetit! [literally, I gratefully receive this.]*)

Honto. (*Really.*)

konna ni (*such*)

mono (*thing*)

Bon appetit! Umm. It's delicious.

Really! I've never had anything so tasty.

Really? Thank you very much.

Variation

Renshûshita koto aru n desu.

(I've practiced it before.)

From the Program

At the tennis court.



jôzu (*skillful*)

mae ni (*before*)

renshûshita (←renshûsuru:
practice)

yarû (*do, play*)

Kodama: Andô-san, jôzu desu ne.

Andô: Mae ni sukoshi renshûshita koto aru n desu.

Kodama: Ara ara, Koyanagi-san, dôshita n desu ka?

Koyanagi: Watashi, yatta koto nai n desu.

Andô-san, you're pretty good.

I've practiced it a bit before.

Oh, Koyanagi-san, what's the matter?

I've never played before.

Notes

Renshûshita koto aru n desu. (*I've practiced it before.*)

Yatta koto nai n desu. (*I've never played before.*)

When you want to explain that you have done something in the past, you can use the above patterns. In the example, when Kodama-san compliments Andô-san for playing tennis well, Andô-san explains why he is good by saying he's practiced it before: Renshûshita koto aru n desu. On the other hand, Koyanagi-san explains why she's so bad at tennis by saying she's never played it before: Yatta koto nai n desu.

Further Example

1. Kodama-san prepares a meal.



[Kodama cuts raw fish skillfully.]

Koyanagi: Wa, jôzu desu ne.

Andô: Hontoni jôzu desu ne.

Kodama: Mae ni Nihon-ryôri no mise de
hataraita koto aru n desu.

jôzu (*skillful*)

hontoni (*really*)

mae ni (*before*)

Nihon-ryôri (*Japanese cuisine*)

mise (*shop, in this case restaurant*)

hataraita (←hataraku: *work*)

Wow, you're skillful!

You really are skillful!

*I've worked in a Japanese restaurant
before.*

2. In the office.



Kodama: Andô-san, chotto, chotto.

Andô: E, nan desu ka?

Kodama: Suimasen. Watashi kore
tsukatta koto nai n desu.

tsukatta (← tsukau: *use*)

chotto (*come here a minute*)

Nan desu ka? (*What is it?*)

Andô-san, come here for a minute.

What is it?

Sorry. I've never used this before.

Andô: A, watashi mo kore tsukatta
koto arimasen.

Oh, I've never used this before either.

Over to You!

1. Try asking "Have you ever ~?" using the following verbs.

E.g. taberu (eat) → Tabeta koto arimasu ka? (Have you ever eaten?)

a) suru (do) → _____ (Have you ever done?)

b) miru (see) → _____ (Have you ever seen?)

c) kiku (hear) → _____ (Have you ever heard?)

d) noru (ride) → _____ (Have you ever ridden?)

e) iku (go) → _____ (Have you ever gone?)

2. Answer the following questions.

E.g. Dorian tabeta koto arimasu ka? (Have you ever eaten dorian?)

→ Iie, tabeta koto arimasen. (No, I've never eaten it.)

or

→ Hai, tabeta koto arimasu. (Yes, I've eaten it before.)

a) Nihon e itta koto arimasu ka? (Have you ever been to Japan?)

b) Sushi o tabeta koto arimasu ka? (Have you ever had sushi?)

c) Gaikokuryokô o shita koto arimasu ka? (Have you traveled abroad?)

Now, try saying the following in Japanese:

d) Have you ever been to Canada? hint: Kanada (Canada)

e) I've never had anything so tasty.

f) Have you ever played tennis?

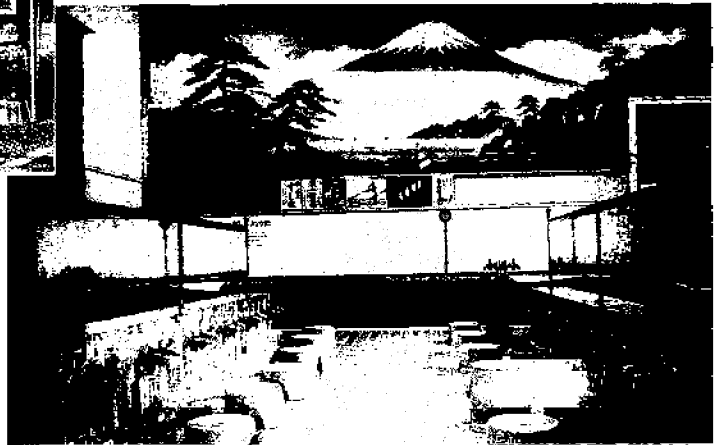
Culture and Life

Sentô せんとう (*Public bath*)

Public baths in Japan are usually called sentô. Recently, since more houses and apartments have inbuilt baths, the number of public bathhouses has been declining. However, in downtown areas, particularly in areas with many apartment buildings, sentô can still be found today.



Entrance to a sentô.



A sentô bathroom with Mt. Fuji painting.

Words and Phrases to Remember

asobi ni iku あそびに行く (*go visit*) zehi ぜひ (*definitely*)

gaikokuryokô がいこくりょう (*travel abroad*) konna ni こんなに (*such*)

mae ni まえに (*before*) yaru やる (*do, play*) Kanada カナダ (*Canada*)

Useful Verb Forms

	-(r)u	-ta
(eat)	taberu	tabeta
(go)	iku	itta
(see)	miru	mita
(use)	tsukau	tsukatta
(ride)	noru	notta
(do)	suru	shita

Answers

1. a) Shita koto arimasu ka?

b) Mita koto arimasu ka?

c) Kiita koto arimasu ka?

d) Notta koto arimasu ka?

e) Itta koto arimasu ka?

2. Here are some possible answers.

a) Hai, itta koto arimasu. (Yes, I have been there.)

Iie, itta koto arimasen. (No, I haven't been there.)

b) Hai, tabeta koto arimasu. (Yes, I have had it.)

Iie, tabeta koto arimasen. (No, I haven't had it.)

c) Hai, shita koto arimasu. (Yes, I have done it.)

Iie, shita koto arimasen. (No, I haven't done it.)

d) Kanada e itta koto arimasu ka?

e) Konna ni oishii mono tabeta koto arimasen.

f) Tenisu yatta koto arimasu ka?

EPISODE TWENTY-SIX

PLEASE DROP BY IF YOU'RE EVER IN JAPAN.
(For Lessons 51 & 52)

●Synopsis

The time has come for Yan to leave. Yan's neighbors and friends give him a touching send-off as he leaves for the airport in Mr. Hori's truck. On the way, Terada catches up with Yan in another truck, and says good-bye. At the airport, Yan is even more touched when he finds the Kato family waiting for him, together with his colleagues from the university. They all say good-bye, and in the final scene we see Yan's friends and neighbors near the Sumida River, waving at the airplane until it disappears into the sky.

●Transcription

DAI NIJÛROKU WA

NIHON NI KITA TOKI NI WA
KANARAZU YOTTE KUDASAI.

EPISODE TWENTY-SIX

PLEASE DROP BY IF YOU'RE EVER
IN JAPAN.

Shîn 1: Kawaberi no dôro

Mrs. Hori: Iyoiyo da wa nê.

Furoya: Sorosoro jikan da yo.

Mrs. Hori: Ara.

(Takeshi shows her the roll of paper in his hand.)

Takeshi: Okâsan, kore itsu watsu no?

Mrs. Hori: Yan-san ga kita toki ni,
watashite ne.

Takeshi: Wakatta.

Scene 1: Road along the Sumida River

Mrs. Hori: He's finally leaving today. . . .

Bathhouse owner: It's almost time to go.

Mrs. Hori: Oh. . . .

(Takeshi shows her the roll of paper in his hand.)

Takeshi: Mom, when do I give this to Yan?

Mrs. Hori: Give it to him when he gets down
here, O.K.?

Takeshi: O.K.

Shîn 2: Yan no heyâ

(We can hear Mrs. Hori calling from below
through the window.)

Mrs. Hori no koe: Yan-san, Yan-san!

(Yan pokes his head out of the window.)

Yan: Hâi!

Mrs. Hori: Sorosoro dekaketa hô ga ii n
ja nai? Minna matteru kara.

Yan: Hai, ima sugu ikimâsu!

Scene 2: Yan's apartment

(We can hear Mrs. Hori calling from below
through the window.)

Mrs. Hori's voice: Yan, Yan!

(Yan pokes his head out of the window.)

Yan: Yes!

Mrs. Hori: Shouldn't you get going now?
Everyone's waiting for you down here.

Yan: Yes, I'll be there in a minute!



Shîn 3: Kawaberi no dôro

Mrs. Hori: Gomennasai ne, konna ni ôkina torakku de.

Yan: Sonna koto nai desu yo. Ôdasukari desu!

Mrs. Hori: Uchi no hito ne, “Yan-san no nimotsu wa zettaini ore ga hakobu n da” tte, ôharikiri na no yo! Gaman-shite ne?

Yan: Tondemonai! Ojisan, obasan, honto-ni iroiro osewa ni narimashita.

Scene 3: Road along the Sumida River

Mrs. Hori: I’m sorry for using such a big truck.

Yan: Oh, don’t say that. It’s a great help!

Mrs. Hori: My husband has been all excited, saying, “I’m definitely going to be the one to transport Yan’s baggage!” Please bear with him, O.K.?

Yan: Don’t be silly! Mr. and Mrs. Hori, I appreciate everything you’ve done for me.



Mrs. Hori: Nani yo, sonna, aratamat(te). . . .

(Mrs. Hori suddenly turns away and wipes her tears.)

Mata aeru to ii wa ne.

Yan: Mata aemasu yo, kitto! Obasan, karada ni ki o tsukete kudasai yo.

Mrs. Hori: Hey, what are you getting so formal with us for. . . .

(Mrs. Hori suddenly turns away and wipes her tears.)

Hope we see each other again someday.

Yan: Of course we will, for sure! Mrs. Hori, please take very good care of yourself.

Mrs. Hori: Ê. Yan-san mo murishicha dame yo.

Yan: Hai.

(To his friends who have come to see him off)

Minasan, iroiroto osewa ni narimashita.

Harue: Yan-san, karada ni ki o tsukete ne.

Furoya: Kondo asobi ni ikimasu kara ne.

Fumie: Tamaniwa otayori kudsasai yo.

Yan: Hai.

(Mrs. Hori turns to Takeshi.)

Mrs. Hori: Takeshi.

Takeshi: Yan-san.

Yan: Takeshi-kun.

Takeshi: Kore.

(Takeshi gives Yan a picture he drew himself. Yan unrolls it and sees his own portrait.)

Yan: Arigatô. Takeshi-kun, genki de ne.

Takeshi: Un.

(Yan shakes hands with Takeshi.)

Yan: Kazu-chan, iroiro arigatô.

Kazuko: Yan-san, sayônara.

(Ikeuchi, in the middle of his delivery trip, comes rushing in his pickup truck.)

Ikeuchi: Yan-san.

Yan: A, Ikeuchi-san.

Ikeuchi: Â, yokatta. Maniawanai ka to omotte, shinpaishita yo. Yan-san, karada ni ki o tsukete ne.

Yan: Hai, arigatô.

Mr. Hori: Yan-san, sorosoro ikimashô ka.

Yan: Hai.

(To the people from the market street)

Sayônara.

(Takeshi and Kazuko cling tightly to Yan.)

Mrs. Hori: Alright, and don't you work too hard, O.K.?

Yan: Yes, Ma'am.

(To his friends who have come to see him off)

Thank you, everyone, for all you've done for me.

Harue: Yan, please take good care of yourself, O.K.?

Bathhouse owner: We'll go visit you over there soon, O.K.?

Fumie: Please write to us sometimes.

Yan: Yes, I will.

(Mrs. Hori turns to Takeshi.)

Mrs. Hori: Takeshi.

Takeshi: Yan. . . .

Yan: Takeshi. . . .

Takeshi: Here.

(Takeshi gives Yan a picture he drew himself. Yan unrolls it and sees his own portrait.)

Yan: Thank you, Takeshi. You take care.

Takeshi: Yeah.

(Yan shakes hands with Takeshi.)

Yan: Kazuko, thanks for everything.

Kazuko: Good-bye, Yan.

(Ikeuchi, in the middle of his delivery trip, comes rushing in his pickup truck.)

Ikeuchi: Yan-san.

Yan: Oh, Ikeuchi-san.

Ikeuchi: Oh, I'm glad I made it. I was worried I wouldn't make it in time. Please take good care of yourself, Yan.

Yan: Yes, thank you.

Mr. Hori: We'd better go pretty soon, Yan.

Yan: O.K.

(To the people from the market street)

Good-bye.

(Takeshi and Kazuko cling tightly to Yan.)



Mrs. Hori: Sa, sâ, sâ, sa.

(Mrs. Hori pulls the two away from Yan.)

Yan-san, Nihon ni kita toki wa
kanarazu yotte kudasai yo.

Yan: Hai. Jâ, minasan, ogenki de!

(Yan gets on the truck.)

Sayônara. Sayônara.

(Yan looks out from the truck window, leaning forward.)

Sayônara.

Kinjo no hitotachi: Sayônara.

Sayônara!

(Takeshi and Kazuko run after the truck. They climb up the overpass and see the truck off from there.)

Futari: Yan-sân!

Shîn 4: Sumidagawaberi o iku

(Mr. Hori in the driver's seat looks through the rearview mirror.)

Mr. Hori: Are Terada-san ja nai kana?

(A pickup truck stops and out comes Terada. Yan gets out of his truck, too. They both run toward each other.)

Mrs. Hori: Come on, both of you.

(Mrs. Hori pulls the two away from Yan.)

Yan, please be sure to drop by if you're ever
in Japan, O.K.?

Yan: Yes, I will. Well, everyone, take care!

(Yan gets on the truck.)

Good-bye, Good-bye!

(Yan looks out from the truck window, leaning forward.)

Good-bye!

Yan's neighbors: Good-bye.

(Takeshi and Kazuko run after the truck. They climb up the overpass and see the truck off from there.)

Takeshi and Kazuko: Yan!

Scene 4: Going along the Sumida river-bank

(Mr. Hori in the driver's seat looks through the rearview mirror.)

Mr. Hori: Hey, isn't that Terada-san?

(A pickup truck stops and out comes Terada. Yan gets out of his truck, too. They both run toward each other.)



Terada: Â, yokatta, maniatte.

Yan: Terada-san shigoto no tochû deshô?

Terada: Ê. Demo, shunin-san ni Yan-san no koto o hanashita n desu yo.

Soshitara yotte kureta n desu.

Yan: Sô datta n desu ka.

(Yan lightly bows to the driver of the pickup truck. The driver bows back.)

Terada: Yan-san, ganbatte kudasai yo.

Yan: Terada-san mo ne.

Terada: Ê. Rainen wa daigaku no shiken ukete miru tsumori desu.

Yan: Gôkaku suru to ii desu ne.

Terada: Yan-san to aete, hontoni yokatta to omotteimasu. Arigatô gozaimashita.

Terada: *I'm glad I made it in time.*

Yan: *Don't you have work right now?*

Terada: *Yes, but when I told my chief about you, he took a detour for me.*

Yan: *Oh, is that right?*

(Yan lightly bows to the driver of the pickup truck. The driver bows back.)

Terada: *Best wishes to you, Yan.*

Yan: *You, too, Mr. Terada.*

Terada: *Thanks. I'm going to try for the college entrance exams next year.*

Yan: *Good luck. Hope you pass.*

Terada: *I'm glad I met you, Yan. Thank you.*

Shîn 5: Kôsoku dôro o hashiru

(Views of the Tokyo Tower and other sites in the vicinity as seen from the highway)

Shîn 6: Kaisô shîn-insâto

1. Nihon ni tsuita hi no koto
2. Hikkoshi
3. Naitâ kenbutsu
4. Akihabara no denkgai de no kaimono
5. Kensetsu genba no kengaku
6. Kôenji no Awaodori

Scene 5: Riding on the expressway

(Views of the Tokyo Tower and other sites in the vicinity as seen from the highway)

Scene 6: Series of quick flashbacks

- (1) *the day of arrival in Japan*
- (2) *moving-in*
- (3) *watching a night baseball game*
- (4) *shopping at the Akihabara electric stores*
- (5) *visiting the construction site*
- (6) *the awa-odori at Kôenji*

Shîn 7: Kûkô ni chikazuku torakku

Shîn 8: Kûkô robî

(The airport lobby is bustling with crowds of people.)

Kuwata: Inoue-san, Yan-san kimashita ka?

Inoue: Sore ga, mada na n desu yo.

Saitô: Â, mô, maniau kanâ?

Inoue: Ê.

(Yan comes running with baggage in both hands.)

A, chotto.

Kuwata: Â, kita, kita!

Yan: Osokunatte sumimasen.

(Politely)

Saitô-san, Inoue-san.

Kuwata: Yan-san, saki ni tetsuzuki o sumaseta hô ga ii desu yo.

Yan: Â, sô desu ne.

Shîn 9: Sumidagawa no hashi no ue

Mrs. Hori: Koko ga ii wa.

Ikeuchi: Â, sô ne.

Furoya: Nê, Ikeuchi-san, hontôni Yan-san no hikôki, koko o tôru n darô nê?

Ikeuchi: Ūn, tabun tôru to omou n da kedo nâ.

Kintarô: Yan-san, oretachi ni ki ga tsuku to ii n da kedo nâ.

Harue: Chotto sore wa muri yo.

Kintarô: Sô kê!

(They all laugh.)

Shîn 10: Kûkô no têtjôguchi

Yan: Inoue-san, dômo arigatô gozaimasu. Saitô-san.

Scene 7: The truck approaching the airport

Scene 8: The airport lobby

(The airport lobby is bustling with crowds of people.)

Kuwata: Inoue-san, has Yan arrived?

Inoue: No, not yet.

Saitô: Oh, is he going to make it on time?

Inoue: I know.

(Yan comes running with baggage in both hands.)

Oh, look.

Kuwata: Oh, he's here!

Yan: Sorry I'm late.

(Politely)

Saitô-san. . . Inoue-san. . .

Kuwata: You should finish checking in first, Yan.

Yan: Yeah, you're right.

Scene 9: On a bridge over the Sumida River

Mrs. Hori: Let's stay here.

Ikeuchi: Oh, yeah, this is good.

Bathhouse owner: Say, Ikeuchi-san, are you sure Yan's airplane will pass over here?

Ikeuchi: Uh, I think so.

Kintarô: I hope Yan notices us.

Harue: I don't think that'll be possible.

Kintarô: Oh, guess not!

(They all laugh.)

Scene 10: At the boarding gate of the airport

Yan: Thank you for everything, Inoue-san, Saitô-san.

Saitô: Ganbatte!

Yan: Arigatô gozaimasu.

Kuwata: Yan-san.

Yan: Kuwata-san, Minasan, ogenki de.

San-nin: Yan-san.

(They wave to Yan as he walks away.)

Anaunsu: Honkon keiyu Bankokku yuki
wa, tadaima gotôjô no. . . .

Katô: Yan-sân, Yan-san!

(The Katô family comes to see Yan off.)

Yan: Katô-san. Tarô-kun.

Saitô: Good luck!

Yan: Thank you.

Kuwata: Yan. . . .

Yan: Kuwata-san. Everyone, take care.

Inoue, Kuwata, Saitô: Yan. . . .

(They wave to Yan as he walks away.)

Announcement: Flight for Hong Kong and
Bangkok, now boarding. . . .

Mr. Katô: Yan, Yan!

(The Katô family comes to see Yan off.)

Yan: Mr. Katô, Tarô. . . .



Midori: Yokatta, maniatte.

Katô Fujin: Honto. Mô dame ka to
omotta wa.

Yan: Katô-san, hontoni iroiro arigatô
gozaimashita.

Katô: Iyâ, anmari ochikara ni narenaku
te.

Tarô: Yan-san, boku kitto asobi ni iki-
masu kara ne.

Yan: Ê, mattemasu yo.

Midori: Yan-san.

(She gives him a bouquet of flowers.)

Yan: Arigatô.

Midori: Atashi mo asobi ni itte ii deshô?

Yan: Ê, zehi.

Midori: Ureshii.

(She laughs.)

Midori: I'm so glad we made it.

Mrs. Katô: Really. I was afraid we might not
make it.

Yan: Mr. Katô, thank you very very much for
all you've done for me.

Mr. Katô: Oh, I wish we could've done more.

Tarô: I'll visit you some day for sure, O.K.,
Yan?

Yan: O.K., I'll be waiting.

Midori: Yan. . . .

(She gives him a bouquet of flowers.)

Yan: Thank you.

Midori: Can I come and visit you, too?

Yan: Yes, of course.

Midori: Oh, how nice!

(She laughs.)

Yan: Okusan, iroiro osewa ni narimashita.

Fujin: Iie, nanimo shite agerarenakute, gomennasai ne.

Yan: Tondemonai! Okusantachi ni osewa ni natta koto boku kesshite wasuremasen!

Midori: Yan-san. (*in tears*)

Katô: Oi oi, Yan-san sorosoro ikanai to. Yan-san.

Yan: Hai. Ja, minasan, iroiro arigatô. Sayônara.

Yan: *Mrs. Katô, I owe a lot to you. Thank you for everything.*

Mrs. Katô: *Oh don't mention it. I'm sorry I couldn't do much for you.*

Yan: *Not at all! I'll never ever forget all that you've done for me!*

Midori: *Yan. . . . (in tears)*

Mr. Katô: *Hey, Yan should get going. Yan. . . .*

Yan: *Yes. Well, thank you for everything, all of you. Good-bye.*

Shîn 11: Sumidagawa no hashi no ue

Scene 11: On a bridge over the Sumida River



Takeshi: Nê, Yan-san no hikôki mô shuppatsushichatta?

Mrs. Hori: Ûn, mada shuppatsushiteinai n ja nai kanâ. Mieru kashira?

Fumie: Nê.

Takeshi: *Say, has Yan's plane taken off yet?*

Mrs. Hori: *Hmmm, I don't think so. Not yet. I wonder if we can see it.*

Fumie: *I hope so.*

Shîn 12: Ririku suru hikôki

(People waving good-bye out on the observation deck.)



Scene 12: Airplane lifting off

(People waving good-bye out on the observation deck.)

Shîn 13: Torakku de kito ni tsuku Hori-san

(Mr. Hori looks up at the sky from his truck.)

Mr. Hori: Yan-sân!

Scene 13: Mr. Hori in his truck on the highway home

(Mr. Hori looks up at the sky from his truck.)

Mr. Hori: Yan!

Shîn 14: Sumidagawa no hashi no ue



Scene 14: On a bridge over the Sumida River

Takeshi: Hora, a, asoko!

(The airplane climbs rapidly into the sunset.)

Kazuko-Takeshi: Yan-san, sayônarâ!

Zen'in: Sayônarâ. Sayônarâ. Yan-san, sayônarâ.

(The people wave good-bye and become silhouettes in the deepening dusk. The airplane flies into the sunset.)

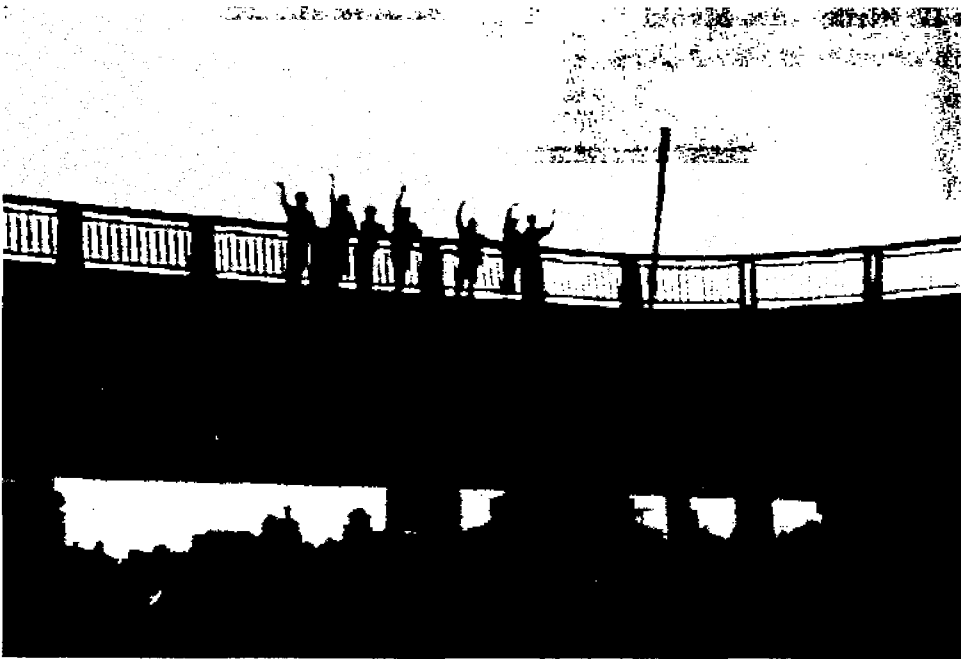
Takeshi: Oh, look, over there!

(The airplane climbs rapidly into the sunset.)

Kazuko and Takeshi: Good-bye, Yan!

Everyone: Good-bye, good-bye. Yan, good-bye!

(The people wave good-bye and become silhouettes in the deepening dusk. The airplane flies into the sunset.)



The End

LESSON 51

What's New?

Yan-san ga kita toki ni watashite ne.

(Hand it to him when he's come.)

From Yan's Story

Outside Yan's apartment building.



okâsan (mother)

Itsu? (When?)

watasu (hand over)

Takeshi: Okâsan, kore itsu watasu no?

Mom, when do I hand this to Yan?

Mrs. Hori: Yan-san ga kita toki ni
watashite ne.

Hand it to him when he's come.

Notes

Yan-san ga kita toki ni watashite ne. (Hand it to him when he's come.)

You can use -ta toki ni to refer to the point in time when something has just happened. In the scene from Yan's Story above, Takeshi asks Mrs. Hori when he should give the present he's made for Yan. Mrs. Hori tells him to do so when Yan has come down from his apartment.

To use -ta toki ni, you need to remember the -ta form of a verb (see L.28) and follow it up with toki ni.

			- ta form		
(come)	kuru	→	kita	<div>kita</div>	toki ni (when he/she has come)
(finish)	owaru	→	owatta	<div>owatta</div>	toki ni (when it has finished)

Note that more formal way of saying what Mrs. Hori said above would be “Yan-san ga kita toki ni watashite kudasai.” (Please hand it to him when he’s come.) or “Yan-san ga kita toki ni onegaishimasu.” (Please do so when Yan has come.”), as we’ll see in *Further Examples* below.

Further Examples

At a press conference.

A.



mada (not yet)
watsu (hand over)
owaru (finish)
Wakarimashita (I see.)

[Koyanagi is about to give a bouquet to the musician.]

Kodama: A, Koyanagi-san. Sore wa
mada, mada.

Ah, Koyanagi-san, not yet, not yet.

Koyanagi: E? Kore, itsu watsu n desu ka?

What? When do I hand this over, then?

Kodama: Sore wa, are ga owatta toki ni.

That’s for when it (the press conference)
has finished.

Koyanagi: Wakarimashita. Owatta toki
ni watsu n desu ne.

I see. I give it to him when it’s finished.

B.



osoi (*late*)
 kocchi (*this way*)
 muita (← muku: *turn*)
 toru (*take (a photograph)*)

[Andô takes a photograph.]

Kodama: Andô-san, osoi desu yo.
 Kaihō-san ga kocchi o muita toki,
 kocchi o muita toki ni totte kudasai yo.

Andô-san, you were too late.
Take photos when Kaihō-san has
turned this way.

2. At the rehearsal of a stage play.

A.



Actor: Â, dame da!
Director: Chigau, chigau.
 “Â, dame da!” wa, ôsama ga heya o
 deta toki ni itte kudasai yo.

Dame da! (*It's no good! [informal]*)
 chigau (*[literally] it's different*)
 ôsama (*king*)
 heya (*room*)
 deta (← deru: *leave*)
 itte (← iu: *say*)

It's no good!
No, no!
Say “It's no good!” when the king has
left the room.

B.



Actor: Â, dame da!

danna-sama (*master*)
 isu (*chair*)
 suwatta (← suwaru: *sit*)

It's no good!

Actress: Danna-sama. . .

Director: Chigau, chigau! “Danna-sama!”
wa, isu ni suwatta toki ni onegai-
shimasu.

Master. . . .

*No, no! Say “Master!” when he’s sat
down on the chair.*

Over to You!

1. Make a sentence to tell someone to do something at a certain time using the given words, as in the example.

E.g. kaigi (meeting) / owaru (finish)

→ Kaigi ga owatta toki ni onegaishimasu. (Please do it when the meeting has finished.)

a) Tanaka-san (Mr. Tanaka) / kuru (come)

→ _____ (Please do it when Mr. Tanaka has come.)

b) pâti (party) / hajimaru (start)

→ _____ (Please do it when the party has started.)

c) mise (shop) / aku (open)

→ _____ (Please do it when the shop has opened.)

d) Niigata (Niigata) / tsuku (arrive)

→ _____ (Please do it when you have arrived in Niigata.)

hint: ~ni tsuku (arrive in ~)

e) asa (in the morning) / okiru (get up)

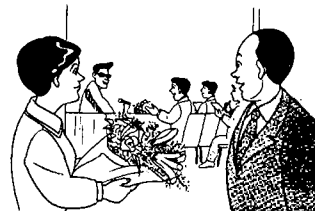
→ _____ (Please do it when you have got up in the morning.)

2. How do you think the people on the right in the picture will tell the people on the left when to do the following things, using the given verbs?

E.g. owaru (finish) / watasu (hand)

Owatta toki ni wataшите kudasai.

(Please hand it to him when it's finished.)



a) okiru (get up) / nomu (take (medicine))

(Please take this when you have got up in the morning.)

hint: asa (in the morning)



b) onaka ga suku (be hungry) / taberu (eat)

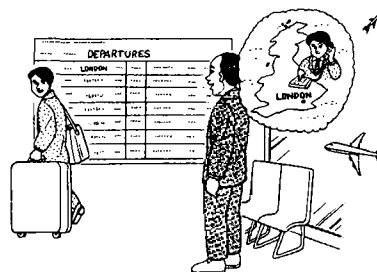
(Please eat them when you get hungry.)



c) tsuku (arrive) / denwasuru (telephone)

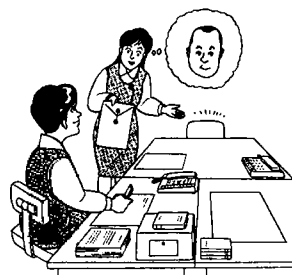
(Please telephone when you have arrived in London.)

hint: Rondon (London)



d) kuru (come) / watasu (hand)

(When Kodama-san has come, please hand this to him.)



Culture and Life

Narita kûkô なりたくうこう (Narita Airport)

The New Tokyo International Airport, situated near Narita City in Chiba Prefecture, was opened in 1978 to relieve congestion at Haneda Airport in Tokyo. Narita Airport is some distance from the center of Tokyo, with the journey taking approximately an hour by train or car.



Narita International Airport.

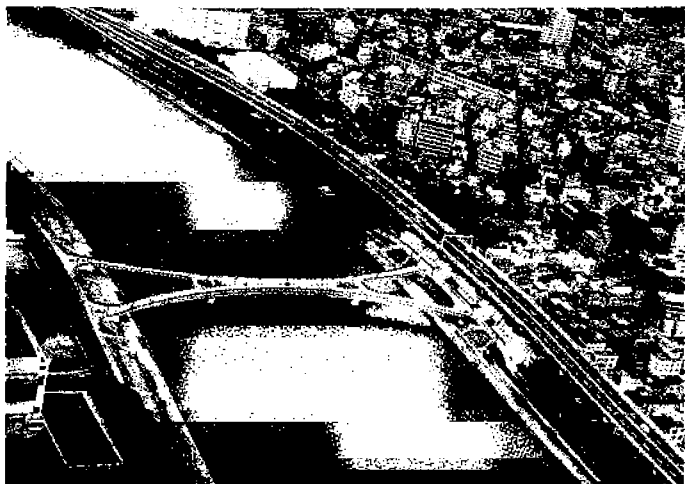


Terminal two lobby, Narita Airport.



Sakurabashi さくらばし (Sakurabashi bridge)

In the final scene of Yan's Story, Yan's friends from shitamachi (downtown) have gathered on a bridge to watch Yan's airplane disappear into the sky. This "X"-shaped pedestrian footbridge, which has appeared many times throughout Yan's Story, is called Sakurabashi. Completed in 1985, it is the newest of the fifteen bridges over the Sumida River.



Words and Phrases to Remember

watasu わたす (*hand*)

muku むく (*turn*)

isu いす (*chair*)

tsuku つく (*arrive*)

Useful Verb Forms

	-(r)u	-ta
(<i>finish</i>)	owaru	owatta
(<i>start</i>)	hajimaru	hajimatta
(<i>open</i>)	aku	aita
(<i>arrive</i>)	tsuku	tsuita
(<i>be hungry</i>)	onakaga suku	onakaga suita
(<i>get up</i>)	okiru	okita
(<i>come</i>)	kuru	kita

Answers

1. a) Tanaka-san ga kita toki ni onegaishimasu.
b) Pâtî ga hajimatta toki ni onegaishimasu.
c) Mise ga aita toki ni onegaishimasu.
d) Niigata ni tsuita toki ni onegaishimasu.
e) Asa okita toki ni onegaishimasu.
2. a) Asa okita toki ni nonde kudasai.
b) Onaka ga suita toki ni tabete kudasai.
c) Rondon ni tsuita toki ni denwashite kudasai.
d) Kodama-san ga kita toki ni watashite kudasai.

LESSON 52

Review of Skits from the Program

(with a focus on ga and kedo)

In the first part of this final lesson, let's look back over some of the skits you've seen in the T.V. programs, focusing on statements which are "softened" by ending in ga or kedo. As was mentioned in Lesson 27 (p.12), ga and kedo literally mean "but," and are often used at the end of a sentence to imply something indirectly.

First, let's review some skits in which ga and kedo were used to imply that someone is not absolutely sure about something.

1. Andô, Kodama and Koyanagi are hiking.



Andô: Kocchi da to omoimasu ga.
Koyanagi: E, kocchi? Kocchi da to omoimasu ga.

*I think it's this way.
This way? I think it's this way.*

2. Kodama has hiccups.



Andô: Kore, nonde mite kudasai.

Try drinking this.

[Andô hands Kodama a glass of water.]

Kodama: *Mizu o nondemo dame da to omoimasu kedo.*

Even if I drink water, I don't think it'll be any good.

3. Koyanagi is outside Andô's apartment.



Koyanagi: *Anô, Andô-san wa. . .*

Kodama: *Inai to omoimasu ga.*

Excuse me, is Andô-san in?

I don't think he's there.

4. In the office.



Kodama: *Are, denwa-chû ka. . .*

Koyanagi: *Sugu owaru to omoimasu ga.*

Oh, he's on the phone. . .

I think he'll finish right away.

5. The vending machine won't work.



Koyanagi: *Tataite mite kudasai tte.*

Andô: *E? Tataitemo dame da to omoimasu kedo.*

He said, "Try hitting it."

What? Even if I hit it, I don't think it'll be any good.

6. At the skating rink.



Koyanagi: Renshûshimashô!

Kodama: Renshûshitemo dame da
to omoimasu kedo.

Let's practice.

*But even if I practice, I don't think it'll be
any good.*

7. Kodama and Andô are late for an appointment.



Kodama: Hashirimashô! Andô-san.
Hayaku!

Ando: Hashitemo dame da to omoi-
masu kedo.

Let's run. Andô-san. Quickly!

*Even if we run, I don't think it'll be any
good.*

Now, let's review some examples in which ga and kedo were used for softening what someone wanted to say even though they were quite confident about what they were saying.

8. At a stationer's.



Shop attendant: Sumimasen. Jû-go-hon
shika nai n desu ga.

*I'm sorry, sir. There are only fifteen of
these.*

9. In the office.



Koyanagi [*On the phone, requesting a pizza*

delivery.]: **Kogane-sangyô no Koyanagi
desu kedo, mikkusu-piza no dai
hitotsu, daishikyû de onegaishitai
n desu kedo.**

This is Ms. Koyanagi of Kogane Sangyô.

I'd like to order one large mixed-pizza.

Very quickly, please.

Note that ga and kedo basically convey the same meaning, although ga is slightly more formal than kedo. Since ga and kedo are used to imply you're not sure about something, or to soften what you want to say, be careful not to stress them too strongly when you speak.

Review of Yan's Story

(with a focus on useful phrases)

In this section, let's review the second half of Yan's Story, focusing on some very useful greetings and other set phrases Yan uses that we didn't have time to consider in the programs. As you go through these examples, try to remember Yan's Story and the situations Yan used the phrases in.

Episode 14 (Sukiyaki party)

In the university office.



Yan [To his departing colleagues.]:

Otsukaresamadeshita!

Bye.

Note: This phrase (which literally means “you must be tired!”) is often used as a farewell when you have been engaged in some kind of joint activity with another person / other people.

In Yan's apartment.

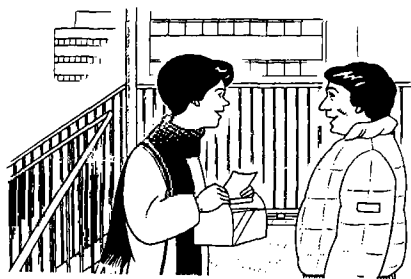


Yan [Pouring beer.]: **Sa, dôzo.**

Here you are.

Note: Dôzo can also be used to mean “go ahead!”

Yan meets Miss Okada.



Okada: Yan-san, okawari arimasen deshita?

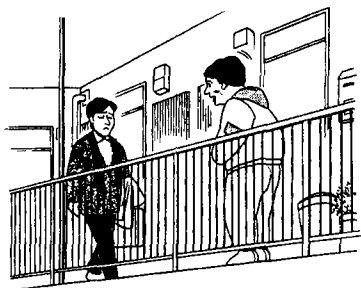
Yan: Ê, okagesama de.

Yan, how have you been doing?

Just fine, thank you.

Episode 15 (The day after the party)

Outside Yan's apartment.



Yan [*Greeting Terada.*]:

Ohayô gozaimasu. Yûbe wa sumimasendeshita.

Good morning. I'm really sorry about last night.

Note: You can use sumimasendeshita to apologize for something that happened previously— in this case, Yan apologizes for the noise they made the previous night.

Looking at the cake box, Yan daydreams about when Miss Okada handed it to him.



Okada: Yan-san, kore okashi nan desu kedo.

Yan, here are some cakes for you. . . .

Yan: A, dōmo sumimasen.

Oh, thank you.

[Yan reaches out for the box and accidentally grasps Miss Okada's hands.]

Yan: A, dōmo sumimasen.

Oh, I'm sorry.

Okada: Iie.

That's alright.

Note: As can be seen from this example, dōmo sumimasen can be used to mean either "thank you" or "sorry."

Yan stops by at the Hori family's apartment.



Yan: Obasan, chotto ii desu ka?

Mrs. Hori, do you have a minute?

Yan has given Mrs. Hori some cakes.



Takeshi: Yan-san, arigatô.

Yan: Dôitashimashite.

Thank you very much, Yan.

You're welcome.

Episode 16 (Rehearsing Beethoven's Ninth)

At the station kiosk, where Mrs. Hori works.



Yan: Ja, ittekimasu.

Mrs. Hori: Itterasshai.

O.K., I'll be going now.

Take care.

Note: When people leave for work or school in the morning, they often say "ittekimasu!" which literally means "I'll go and come back." The appropriate response to this is "itterasshai!" ("Go and come back!")

Yan calls the people at the rehearsal.



Yan: Sorosoro deyô to omotteiru n desu.

Sanjup-pun gurai de tsukeru to
omoimasu yo.

... Ê, hai, wakarimashita. **Ja, mata
ato de.**

*We're just about to leave. I think we can
be there in about thirty minutes or
so. . . .*

Uh-huh, I see. O.K., see you later.

Inside Yan's apartment.



Yan: *[Picking up the telephone.]*

Hai, **moshi moshi**, Yan desu.

Hello, this is Yan speaking.

Note: Moshi moshi is used to say "hello" on the telephone.

Episode 17 (New Year's Eve cleaning)

Harue and others bring gifts of thanks for Yan.



Harue: Kore, ima tsukutta omochi desu.

And this is some mochi we just made!

Yan: E? Sonna koto, komarimasu.

Hey, you shouldn't do all this for me!

Note: This phrase literally means "I'm troubled by (your doing) this kind of thing." It's useful, for example, when someone surprises you with an unexpected gift.

Episode 18 (New Year's Day)

Outside Yan's apartment.



Yan: Omedetô gozaimasu.

Happy New Year!

Mrs. Hori: Akemashite omedetô gozaimasu.

Happy New Year!

Takeshi / Kazuko: Omedetô gozaimasu.

Happy New Year!

Yan: Kotoshi mo yoroshiku onegai
itashimasu.

Best wishes to you for the new year.

Mrs. Hori: Kochira koso, yoroshiku
onegaishimasu.

Best wishes to you, too.

Note: All of these are set phrases used at the beginning of the New Year. Omedeto gozaimasu literally means "congratulations," but in this context is taken as implying "akemashite omedetô gozaimasu," i.e., "congratulations on the opening (of the New Year)."

Episode 19 (Yan gets a fever.)

Inside Yan's apartment.



Terada: Taoru, kaemashô ka?

Shall I change the towel?

Yan: A, sumimasen. Dômo.

Ah, thanks.

Note: Both sumimasen and dômo, used on their own to mean "thanks" (or sometimes "sorry"), are less formal than dômo sumimasen.

Inside Yan's apartment.



Terada: Ocha demo iremashô ka?

Shall I make some tea or something?

Yan: Ie, ocha wa kekkô desu.

No, thanks, I don't need any tea.

Note: Kekkô desu or Ie, kekkô desu can be used when you want to say "No, thank you."

Inside Yan's apartment.



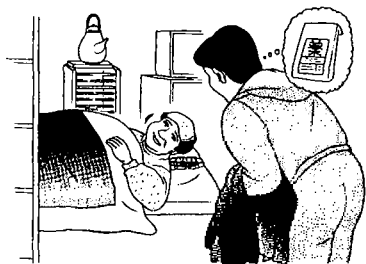
Terada [After hearing that Yan's sickness isn't serious.]: Yokatta desu ne.

Isn't that good to hear?

Yan: Ê. Okage de tasukarimashita.

Yes, I feel much obliged to you.

Inside Yan's apartment.



Terada: Ja, Yan-san, boku, kusuri, tottekimasu kara.

Well, Yan, I'm going to get your medicine.

Yan: A, yoroshiku onegaishimasu.

Oh, thank you.

Note: This phrase is very commonly used when someone is going to, or you want to ask someone to do you a favor.

Inside Yan's apartment.



[Yan has finished eating noodles Terada has made.]

Terada: Mō sukoshi dō desu ka?

How about a little more?

Yan: Iya, mō onaka ga ippai desu.

No, thanks, I'm full.

Gochisōsama deshita.

Thank you very much.

Note: Gochisōsama deshita literally means "that was a feast!" It is very often used at the end of a meal to show appreciation when somebody else has prepared or paid for the meal, or simply to signal that the meal is over.

Episode 20 (Yan learns of Miss. Okada's engagement.)

Outside Yan's apartment.



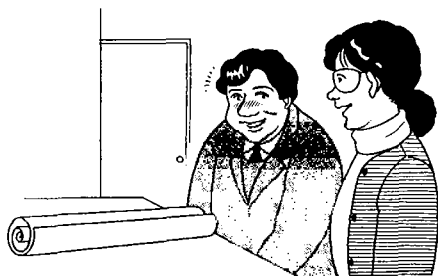
Mrs. Hori: Ara, Yan-san, mō okite ii no?

Oh, Yan, is it all right for you to be out of bed already?

Yan: Ê, okagesama de. Mō daijōbu desu.

Yes, I'm all right now, thank you.

In the university office.



Inoue: Sore de, moshi sore ga saiyo ni
nattara, do suru n desu ka?

Yan: Iya, dame desu yo.

And if it's chosen, what will you do?

Huh? No chance!

Episode 21 (Yan is inconsolable.)

Inside Yan's apartment.



Terada [*Talking about the stew he's prepared.*]:

Niesugichaimasu yo. Tabete kudasai.

Yan: A, hai, **itadakimasu.**

This will get over-stewed. Have some!

Uh-huh, thanks.

Note: This phrase itadakimasu is commonly used prior to eating, rather like "bon appetit!" in French.

Inside Yan's apartment.



Terada [*Raising his glass.*]: Ja, kanpai!

Cheers!

Yan: Kanpai!

Cheers!

Episode 22 (Yan's journey to snow country I)

Outside the inn.



Yan [*Watching a man clear snow from the roof.*]:

Taihen desu ne.

Life is hard here!

Landlady: Iya, mattaku kono hen ja yuki
oroshi wa taihen nan desu yo ne.

*Right you are! Around here, it's getting
the snow off the roofs that's really
hard!*

Episode 23 (Yan's journey to snow country II)

Outside the inn.



Yan [To the landlady, who has offered to show him around.]: Nê, okamisan, **isogashii noni ii n desu ka?**

Is it really O.K. when you're so busy?

Landlady: Ii n desu yo.

Of course it's all right.

Inside the inn.



Landlady: Okyakusan, mô hontoni daijôbu nan desu ne.

You're sure you're all right now, aren't you?

Yan: Ê, daijôbu desu. **Iroiro arigatô gozaimashita.**

Yes, I'm just fine now. Thank you very much for everything.

Note: This phrase is used to express one's general appreciation for what somebody else has done. It is frequently heard when people are saying farewell.

Episode 24 (The blossom-viewing party)

Ikeuchi telephones Yan to invite him and his colleagues to a blossom-viewing party.



Yan: E, honto desu ka? Minna ni kiite mimasu kara.

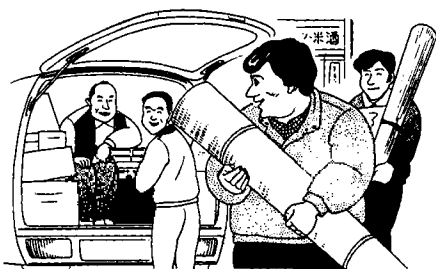
[Yan asks everyone what they think.]

Moshi moshi, **omataseshimashita.**

Really? Hold on a second. I'll ask them.

Hello, thank you for waiting.

In front of the liquor store: Terada and Yan decide to go on ahead to save a place for the party.



Yan: Ja, osaki ni.

Ikeuchi: O, ja, onegaishimasu ne.

O.K. We'll go on ahead.

O.K., thanks for doing that.

Note: Osaki ni or osaki ni shitsureishimasu is useful when you have to excuse yourself for doing something prior to others (e.g., leave, eat, or enter a room).

On the river bank.



Yan [To another party group.]:

Ano, **ko**ko, aiteimasu ka?

Girl: Dôzo, dôzo.

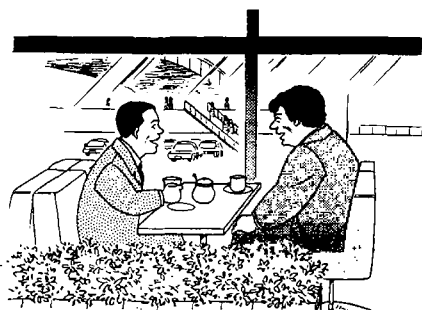
Say, is this place free?

Sure, go ahead.

Note: You can use this phrase when looking for a seat in a train, as well as for a place to have a blossom-viewing party!

Episode 25 (Yan receives good news and prepares to leave Japan.)

In a coffee shop.



Kato: Nyôbô to futari de Yan-san no sakuhin o mi ni ikimasu yo.

Yan: Ê, zehi. **Omachishiteimasu.**

I'll take my wife with me to go and see your work.

Yes, please do. I'll be looking forward to seeing you.

Note: Omachishiteimasu literally means "I'll be waiting for you." i.e., "I'll be looking forward to seeing you."

Episode 26 (Good-bye Yan)

Yan says good-bye to his neighbors.



Mrs. Hori: Mata aeru to ii wa ne.

Yan: Mata aemasu yo. Kitto. Obasan,
karada ni ki o tsukete kudasai yo.

*I hope we see each other again someday.
Of course we will, for sure! Mrs. Hori,
please take very good care of yourself.*

Outside Yan's apartment building.



Takeshi: Kore. *[He hands Yan a drawing as
a present.]*

Yan: Arigatô. Takeshi-kun, **genki de ne.**

Takeshi: Un.

Here.

*Thank you. Takeshi, you take care!
Yeah.*

Outside Yan's apartment building.



Yan: Kazu-chan, **iroiro arigatô.**

Kazuko: Yan-san, sayônara.

*Kazuko, thanks for everything.
Good-bye, Yan.*

Outside Yan's apartment building.



Mrs. Hori: Yan-san, Nihon e kita toki wa kanarazu yotte kudasai ne.

Yan: Hai. Ja, minasan, **ogenki de!**

Yan, please be sure to drop by if you're ever in Japan again.

Yes, I will. Well, everyone, take care!

At the airport: Yan's colleagues have been waiting for him to arrive.



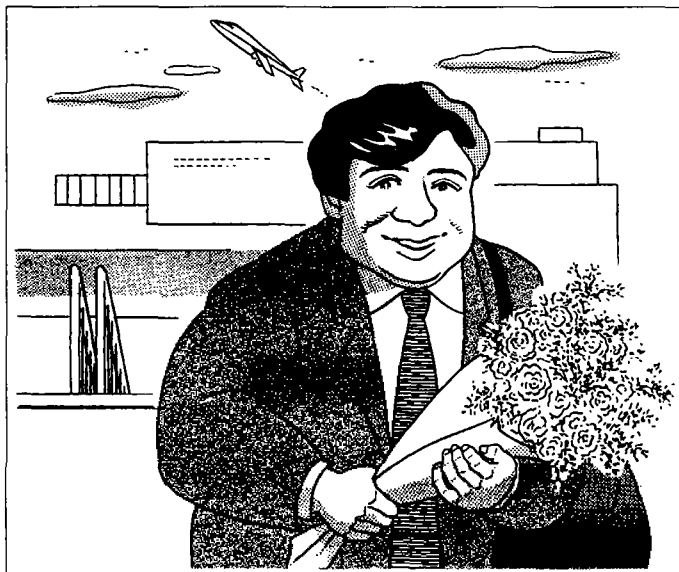
Kuwata: A, kita!

Yan: Osoku natte sumimasen.

Oh, he's here!

Sorry I'm late.

At the airport.



Katô [*To Midori, his daughter.*]:

Yan-san, sorosoro ikanai to.

Yan: Hai. **Ja, minasan, iroiro arigatô.**

Sayônara!

Yan should get going.

Yes. Well, thank you for everything, all of you. Good-bye.

And now it's time for us to say good-bye! We hope you've enjoyed the T.V. programs and this book, and that you'll continue to enjoy learning and using Japanese in the future. . . .

Sayônara!

Yukiko Sakata
Katsuhiko Sakuma
Tae Umino

APPENDIX

Forms of Verbs and Adjectives (Summary)

Verb -te forms

1) How to generate -te forms

The -te form of a verb is so called because it ends in **te** (or sometimes **de**). The rules for generating a verb's -te form from its dictionary form depend on whether the verb is a "Type 1," "Type 2," or "Type 3" verb:

Type 1 verbs

For Type 1 verbs, the form generally depends on the consonant preceding **-u** in the dictionary form:

-ku	→	-ite	kak-u	→	kaite	(write)
			kik-u	→	kiite	(hear / listen)
		(exception)	ik-u	→	itte	(go)
-gu	→	-ide	isog-u	→	isoide	(hurry)
-bu	→	-nde	asob-u	→	asonde	(play)
-mu	→	-nde	yom-u	→	yonde	(read)
			nom-u	→	nonde	(drink)
-nu	→	-nde	shin-u	→	shinde	(die)
-ru	→	-tte	tor-u	→	totte	(take)
-tsu	→	-tte	mats-u	→	matte	(wait)
*-u	→	-tte	tsuka-u	→	tsukatte	(use)
-su	→	-shite	kes-u	→	keshite	(turn off)
			hanas-u	→	hanashite	(speak)

*In this case a vowel precedes **-u** in the dictionary form.

Type 2 verbs

For Type 2 verbs, simply change **-ru** to **-te**:

-ru	→	-te	mi-ru	→	mite	(see)
			tabe-ru	→	tabete	(eat)

Type 3 verbs

The following two verbs are irregular and their forms should simply be memorized:

suru	→	shite	(do)
kuru	→	kite	(come)

2) Using -te forms

You can use -te forms in the following patterns:

-te kudasai	Please ~. (L.6)
-te kudasaimasen ka	Could you possibly ~? (L.7)
-temo ii desu ka	May I ~? (L.7)
-te mite kudasai	Please try ~ing. (L.32)
-te mimashô ka	Shall we try ~ing? (L.32)
-te mitemo ii desu ka	May I try ~ing? (L.32)
-te kudasatta n desu / -te kureta n desu	Somebody did ~ for me. (L.38)
-temo dame da to omoimasu kedo	Even if ~, I don't think it'll be any good. (L.42)
mada -teimasen	hasn't ~ yet (L.47)
mô -teimasu	has ~ already (L.47)

Verb -ta forms

1) How to generate -ta forms

The -ta form of a verb is so called because it ends in **ta** (or sometimes **da**). It is also known as the past affirmative plain form.

To generate -ta forms, simply replace the **te** or **de** of the -te form (see above) with **ta** or **da**, respectively. For example, you can obtain the -ta form of the verb **kaku** (write) by replacing the **te** of its -te form, **kaite**, with **ta**: **kaita**.

2) Using -ta forms

You can use -ta forms in the following patterns:

-ta hô ga ii desu ne	It's better to ~, isn't it? / You should ~, shouldn't you? (L.28)
-ta hô ga ii n ja nai desu ka	Isn't it better if you ~? (L.28)
-tara	If ~ (L.39)
-tari -tari	do things such as ~ and ~ (L.44)
-ta koto arimasu	has / have (done) (L.50)
-ta toki ni	when one has (done) ~ (L.51)

Verb -nai forms

1) How to generate -nai forms

The **-nai** form is so called because it ends in **-nai**. It is also known as the present negative plain form. The rules for making the **-nai** form from the dictionary form are as follows:

Type 1 verbs

For Type 1 verbs, replace the **-u** ending with **-anai**:

kak-u	→	kak-anai	(write)
yom-u	→	yom-anai	(read)
*tsuka-u	→	tsuka-wanai	(use)

*When there is a vowel preceding **-u** in the dictionary form, replace **-u** with **-wanai**.

Type 2 verbs

For Type 2 verbs, replace the **-ru** ending with **-nai**:

mi-ru	→	mi-nai	(see)
tabe-ru	→	tabe-nai	(eat)

Type 3 verbs

Simply remember the following:

suru	→	shinai	(do)
kuru	→	konai	(come)

2) Using -nai forms

You can use **-nai** forms in the following patterns:

-nai to omoimasu	I don't think ~. (L.27)
-nai hô ga ii desu ne	It's better not to ~. (L.28)
-nai hô ga ii n ja nai desu ka	Isn't it better not to ~? (L.28)

Verb volitional forms

1) How to generate volitional forms

You can generate the volitional form of a verb by following these rules:

Type 1 verbs

Replace the final **-u** with **ô**:

kak-u	→	kakô	(write)
yom-u	→	yomô	(read)

Type 2 verbs

Replace the final **-ru** with **yô**:

mi-ru	→	miyô	(see)
tabe-ru	→	tabeyô	(eat)

Type 3 verbs

Remember the following:

suru	→	shiyô	(do)
kuru	→	koyô	(come)

2) Using volitional forms

You can use volitional forms in the following pattern:

-(y)ô to omotteiru n desu I'm thinking of ~ing. (L.31)

Adjectival **-te** forms

1) How to generate adjectival **-te** forms

You can generate the **-te** form of an adjective by replacing the final **-i** with **-ku** and adding **-te**:

atsu-i	→	atsu-kute	(hot)
ôki-i	→	ôki-kute	(big)

2) Using adjectival **-te** forms

You can use adjectival **-te** forms in the following patterns:

-kute ~ n desu. It's so ~, (I can't)~. (L.36)
-kutemo, ~. Even if ~, ~. (L.42)

Adjectival nouns

Adjectival nouns basically behave in the same way as nouns. Compare the noun, *hon* (book) and the adjectival noun, *shizuka* (quiet):

	Present affirmative	Past affirmative	Present negative	Past negative
<i>hon</i> (book)	<i>hon desu</i> (it is a book)	<i>hon deshita</i> (it was a book)	<i>hon ja arimasen</i> (it is not a book)	<i>hon ja arimasendeshita</i> (it was not a book)
<i>shizuka</i> (quiet)	<i>shizuka desu</i> (it is quiet)	<i>shizuka deshita</i> (it was quiet)	<i>shizuka ja arimasen</i> (it is not quiet)	<i>shizuka ja arimasendeshita</i> (it was not quiet)

One difference between a noun and an adjectival noun is that the latter takes **na** when it comes before another noun:

Nihon no kuruma	(a Japanese car)
shizuka na heya	(a quiet room)

Table of Verb Forms

Type 1

<i>Dictionary form</i>	<i>-te form</i>		<i>Affirmative</i>	
			<i>Present</i>	<i>Past</i>
aru (be / have)	atte	plain	aru	atta
		polite	arimasu	arimashita
furu (fall)	futte	plain	furu	futta
		polite	furimasu	furimashita
hairu (enter)	haitte	plain	hairu	haitta
		polite	hairimasu	hairimashita
hajimaru (start)	hajimatte	plain	hajimaru	hajimatta
		polite	hajimarimasu	hajimarimashita
hakobu (carry)	hakonde	plain	hakobu	hakonda
		polite	hakobimasu	hakobimashita
hanasu (speak)	hanashite	plain	hanasu	hanashita
		polite	hanashimasu	hanashimashita
hashiru (run)	hashitte	plain	hashiru	hashitta
		polite	hashirimasu	hashirimashita
hataraku (work)	hataraitte	plain	hataraku	hataraita
		polite	hatarakimasu	hatarakimashita
iku (go)	itte	plain	iku	itta
		polite	ikimasu	ikimashita
isogu (hurry)	isoide	plain	isogu	isoida
		polite	isogimasu	isogimashita
iu [yû] (tell)	itte	plain	iu	itta
		polite	iimasu	iimashita

<i>Negative</i>		<i>Volitional form</i>	<i>Potential form</i>
<i>Present</i>	<i>Past</i>		
nai	nakatta	_____	_____
arimasen	arimasendeshita	_____	_____
furanaï	furanakatta	_____	_____
furimasen	furimasendeshita	_____	_____
hairanaï	hairanakatta	hairô	haireru
hairimasen	hairimasendeshita	_____	hairemasu
hajimaranai	hajimaranakatta	_____	_____
hajimarimasen	hajimarimasendeshita	_____	_____
hakobanaï	hakobanakatta	hakobô	hakoberu
hakobimasen	hakobimasendeshita	_____	hakobemasu
hanasanai	hanasanakatta	hanasô	hanaseru
hanashimasen	hanashimasendeshita	_____	hanasemasu
hashiranaï	hashiranakatta	hashirô	hashireru
hashirimasen	hashirimasendeshita	_____	hashiremasu
hatarakanai	hatarakanakatta	hatarakô	hatarakeru
hatarakimasen	hatarakimasendeshita	_____	hatarakemasu
ikanai	ikanakatta	ikô	ikeru
ikimasen	ikimasendeshita	_____	ikemasu
isoganai	isoganakatta	isogô	isogeru
isogimasen	isogimasendeshita	_____	isogemasen
iwanaï	iwanakatta	iô	ieru
iïmasen	iïmasendeshita	_____	iemasu

Dictionary form	-te form		Affirmative	
			Present	Past
kaeru (return)	kaette	<i>plain</i>	kaeru	kaetta
		<i>polite</i>	kaerimasu	kaerimashita
kaku (write)	kaite	<i>plain</i>	kaku	kaita
		<i>polite</i>	kakimasu	kakimashita
kau (buy)	katte	<i>plain</i>	kau	katta
		<i>polite</i>	kaimasu	kaimashita
kiku (hear)	kiite	<i>plain</i>	kiku	kiita
		<i>polite</i>	kikimasu	kikimashita
magaru (turn)	magatte	<i>plain</i>	magaru	magatta
		<i>polite</i>	magarimasu	magarimashita
matsu (wait)	matte	<i>plain</i>	matsu	matta
		<i>polite</i>	machimasu	machimashita
motsu (carry)	motte	<i>plain</i>	motsu	motta
		<i>polite</i>	mochimasu	mochimashita
nomu (drink)	nonde	<i>plain</i>	nomu	nonda
		<i>polite</i>	nomimasu	nomimashita
noru (ride)	notte	<i>plain</i>	noru	notta
		<i>polite</i>	norimasu	norimashita
oku (put)	oite	<i>plain</i>	oku	oita
		<i>polite</i>	okimasu	okimashita
okuru (send)	okutte	<i>plain</i>	okuru	okutta
		<i>polite</i>	okurimasu	okurimashita
owaru (finish)	owatte	<i>plain</i>	owaru	owatta
		<i>polite</i>	owarimasu	owarimashita

<i>Negative</i>		<i>Volitional form</i>	<i>Potential form</i>
<i>Present</i>	<i>Past</i>		
kaeranai	kaeranakatta	kaerô	kaereru
kaerimasen	kaerimasendeshita	————	kaeremasu
kakanai	kakanakatta	kakô	kakeru
kakimasen	kakimasendeshita	————	kakemasu
kawanai	kawanakatta	kaô	kaeru
kaimasen	kaimasendeshita	————	kaemasu
kikanai	kikanakatta	kikô	kikeru
kikimasen	kikimasendeshita	————	kikemasu
magaranai	magaranakatta	magarô	magareru
magarimasen	magarimasendeshita	————	magaremasu
matanai	matanakatta	matô	materu
machimasen	machimasendeshita	————	matemasu
motanai	motanakatta	motô	moteru
mochimasen	mochimasendeshita	————	motemasu
nomanai	nomanakatta	nomô	nomeru
nomimasen	nomimasendeshita	————	nomemasu
noranai	noranakatta	norô	noreru
norimasen	norimasendeshita	————	noremasu
okanai	okanakatta	okô	okeru
okimasen	okimasendeshita	————	okemasu
okuranai	okuranakatta	okurô	okureru
okurimasen	okurimasendeshita	————	okuremasu
owaranai	owaranakatta	————	————
owarimasen	owarimasendeshita	————	————

Dictionary form	-te form		Affirmative	
			Present	Past
sagasu (look for)	sagashite	plain	sagasu	sagashita
		polite	sagashimasu	sagashimashita
sawaru (touch)	sawatte	plain	sawaru	sawatta
		polite	sawarimasu	sawarimashita
tetsudau (help)	tetsudatte	plain	tetsudau	tetsudatta
		polite	tetsudaimasu	tetsudaimashita
toru (take)	totte	plain	toru	totta
		polite	torimasu	torimashita
tsukau (use)	tsukatte	plain	tsukau	tsukatta
		polite	tsukaimasu	tsukaimashita
tsuku (turn on)	tsuite	plain	tsuku	tsuita
		polite	tsukimasu	tsukimashita
tsukuru (make)	tsukutte	plain	tsukuru	tsukutta
		polite	tsukurimasu	tsukurimashita
utau (sing)	utatte	plain	utau	utatta
		polite	utaimasu	utaimashita
wataru (cross)	watatte	plain	wataru	watatta
		polite	watarimasu	watarimashita
yomu (read)	yonde	plain	yomu	yonda
		polite	yomimasu	yomimashita

<i>Negative</i>		<i>Volitional form</i>	<i>Potential form</i>
<i>Present</i>	<i>Past</i>		
sagasanai	sagasanakatta	sagasô	sagaseru
sagashimasen	sagashimasendeshita	————	sagasemasu
suwaranai	suwaranakatta	suwarô	suwareru
suwarimasen	suwarimasendeshita	————	suwaremasu
tetsudawanai	tetsudawanakatta	tetsudaô	tetsudaeru
tetsudaimasen	tetsudaimasendeshita	————	tetsudaemasu
toranai	toranakatta	torô	toreru
torimasen	torimasendeshita	————	toremasu
tsukawanai	tsukawanakatta	tsukaô	tsukaeru
tsukaimasen	tsukaimasendeshita	————	tsukaemasu
tsukanai	tsukanakatta	————	————
tsukimasen	tsukimasendeshita	————	————
tsukuranai	tsukuranakatta	tsukurô	tsukureru
tsukurimasen	tsukurimasendeshita	————	tsukuremasu
utawanai	utawanakatta	utaô	utaeru
utaimasen	utaimasendeshita	————	utaemasu
wataranai	wataranakatta	watarô	watareru
watarimasen	watarimasendeshita	————	wataremasu
yomanai	yomanakatta	yomô	yomeru
yomimasen	yomimasendeshita	————	yomemasu

Type 2

Dictionary form	-te form		Affirmative	
			Present	Past
akeru (open)	akete	plain	akeru	aketa
		polite	akemasu	akemashita
dekiru (finish)	dekite	plain	dekiru	dekita
		polite	dekimasu	dekimashita
deru (take part)	dete	plain	deru	deta
		polite	demasu	demashita
hajimeru (begin)	hajimete	plain	hajimeru	hajimeta
		polite	hajimemasu	hajimemashita
hareru (clear up)	harete	plain	hareru	hareta
		polite	haremasu	haremashita
ireru (put in)	irete	plain	ireru	ireta
		polite	iremasu	iremashita
iru (be / have)	ite	plain	iru	ita
		polite	imasu	imashita
kaeru (change)	kaete	plain	kaeru	kaeta
		polite	kaemasu	kaemashita
kiru (wear)	kite	plain	kiru	kite
		polite	kimasu	kimashita
miru (see)	mite	plain	miru	mita
		polite	mimasu	mimashita
neru (sleep / lie)	nete	plain	neru	neta
		polite	nemasu	nemashita
noseru (put~up)	nosete	plain	noseru	noseta
		polite	nosemasu	nosemashita

<i>Negative</i>		<i>Volitional form</i>	<i>Potential form</i>
<i>Present</i>	<i>Past</i>		
akenai	akenakatta	akeyô	akerareru
akemasen	akemasendeshita	————	akeraremasu
dekinai	dekinakatta	————	————
dekimasen	dekimasendeshita	————	————
denai	denakatta	deyô	derareru
demasen	demasendeshita	————	deraremasu
hajimenai	hajimenakatta	hajimeyô	hajimerareru
hajimemasen	hajimemasendeshita	————	hajimeraremasu
harenai	harenakatta	————	————
haremasen	haremasendeshita	————	————
irenai	irenakatta	ireyô	irerareru
iremasen	iremasendeshita	————	ireraremasu
inai	inakatta	iyô	irareru
imasen	imasendeshita	————	iraremasu
kaenai	kaenakatta	kaeyô	kaerareru
kaemasen	kaemasendeshita	————	kaeraremasu
kinai	kinakatta	kiyô	kirareru
kimasen	kimasendeshita	————	kiraremasu
minai	minakatta	miyô	mirareru
mimasen	mimasendeshita	————	miraremasu
nenai	nenakatta	neyô	nerareru
nemasen	nemasendeshita	————	neraremasu
nosenai	nosenakatta	noseyô	noserareru
nosemasen	nosemasendeshita	————	noseraremasu

Dictionary form	-te form		Affirmative	
			Present	Past
okiru (get up)	okite	plain	okiru	okita
		polite	okimasu	okimashita
shimeru (close)	shimete	plain	shimeru	shimeta
		polite	shimemasu	shimemashita
taberu (eat)	tabete	plain	taberu	tabeta
		polite	tabemasu	tabemashita
tomeru (park)	tomete	plain	tomeru	tometa
		polite	tomemasu	tomemashita

Type 3 (irregular)

Dictionary form	-te form		Affirmative	
			Present	Past
kuru (come)	kite	plain	kuru	kita
		polite	kimasu	kimashita
suru (do)	shite	plain	suru	shita
		polite	shimasu	shimashita

<i>Negative</i>		<i>Volitional form</i>	<i>Potential form</i>
<i>Present</i>	<i>Past</i>		
okinai	okinakatta	okiyô	okirareru
okimasen	okimasendeshita	————	okiraremasu
shimenai	shimenakatta	shimeyô	shimerareru
shimemasen	shimemasendeshita	————	shimeraremasu
tabenai	tabenakatta	tabeyô	taberareru
tabemasen	tabemasendeshita	————	taberaremasu
tomenai	tomenakatta	tomeyô	tomarereru
tomemasen	tomemasendeshita	————	tomerearemasu

<i>Negative</i>		<i>Volitional form</i>	<i>Potential form</i>
<i>Present</i>	<i>Past</i>		
konai	konakatta	koyô	korareru
kimasen	kimasendeshita	————	koraremasu
shinai	shinakatta	shiyô	dekiru
shimasen	shimasendeshita	————	dekimasu

Table of Adjectival Forms

Dictionary form	-te form		Affirmative	
			Present	Past
akarui (bright)	akarukute	plain	akarui	akarukatta
		polite	akarui desu	akarukatta desu
atsui (hot)	atsukute	plain	atsui	atsukatta
		polite	atsui desu	atsukatta desu
chiisai (small)	chiisakute	plain	chiisai	chiisakatta
		polite	chiisai desu	chiisakatta desu
hikui (low)	hikukute	plain	hikui	hikukatta
		polite	hikui desu	hikukatta desu
isogashii (busy)	isogashikute	plain	isogashii	isogashikatta
		polite	isogashii desu	isogashikatta desu
itai (painful)	itakute	plain	itai	itakatta
		polite	itai desu	itakatta desu
katai (hard)	katakute	plain	katai	katakatta
		polite	katai desu	katakatta desu
kawai (scary)	kowakute	plain	kawai	kowakatta
		polite	kawai desu	kowakatta desu
kurai (dark)	kurakute	plain	kurai	kurakatta
		polite	kurai desu	kurakatta desu
kuroi (black)	kurokute	plain	kuroi	kurokatta
		polite	kuroi desu	kurokatta desu
muzukashii (difficult)	muzukashikute	plain	muzukashii	muzukashikatta
		polite	muzukashii desu	muzukashikatta desu

<i>Negative</i>	
<i>Present</i>	<i>Past</i>
akarukunai	akarukunakatta
akaruku arimasen	akaruku arimasendeshita
atsukunai	atukunakatta
atsuku arimasen	atsuku arimasendeshita
chiisakunai	chiisakunakatta
chiisaku arimasen	chiisaku arimasendeshita
hikukunai	hikukunakatta
hikuku arimasen	hikuku arimasendeshita
isogashikunai	isogashikunakatta
isogashiku arimasen	isogashiku arimasendeshita
itakunai	itakunakatta
itaku arimasen	itaku arimasendeshita
katakunai	katakunakatta
kataku arimasen	kataku arimasendeshita
kowakunai	kowakunakatta
kowaku arimasen	kowaku arimasendeshita
kurakunai	kurakunakatta
kuraku arimasen	kuraku arimasendeshita
kurokunai	kurokunakatta
kuroku arimasen	kuroku arimasendeshita
muzukashikunai	muzukashikunakatta
muzukashiku arimasen	muzukashiku arimasendeshita

Dictionary form	-te form		Affirmative	
			Present	Past
nemui (sleepy)	nemukute	plain	nemui	nemukatta
		polite	nemui desu	nemukatta desu
ôï (many)	ôkute	plain	ôï	ôkatta
		polite	ôï desu	ôkatta desu
ôkii (big)	ôkikute	plain	ôkii	ôkikatta
		polite	ôkii desu	ôkikatta desu
omoi (heavy)	omokute	plain	omoi	omokatta
		polite	omoi desu	omokatta desu
takai (high)	takakute	plain	takai	takakatta
		polite	takai desu	takakatta desu
tôi (far)	tôkute	plain	tôi	tôkatta
		polite	tôi desu	tôkatta desu
urusai (noisy)	urusakute	plain	urusai	urusakatta
		polite	urusai desu	urusakatta desu
yasui (cheap)	yasukute	plain	yasui	yasukatta
		polite	yasui desu	yasukatta desu

<i>Negative</i>	
<i>Present</i>	<i>Past</i>
nemukunai	nemukunakatta
nemuku arimasen	nemuku arimasendeshita
ôkunai	ôkunakatta
ôku arimasen	ôku arimasendeshita
ôkikunai	ôkikunakatta
ôkiku arimasen	ôkiku arimasendeshita
omokunai	omoku nakatta
omoku arimasen	omoku arimasendeshita
takakunai	takakunakatta
takaku arimasen	takaku arimasendeshita
tôkunai	tôkunakatta
tôku arimasen	tôku arimasendeshita
urusakunai	urusakunakatta
urusaku arimasen	urusaku arimasendeshita
yasukunai	yasukunakatta
yasuku arimasen	yasuku arimasendeshita

INDEX to

Words and Phrases to Remember

The number indicates the lesson in which the word or phrase first appears.

A

abunai *dangerous* 49
akai *red* 33
akarui *bright* 33
akeru *to open* 37
akirameru *to give up* 40
aku *to open* 45
ame *rain* 45
ame ga furu *to rain* 41
ano kata *that person (polite)* 38
aoi *blue* 33
aruku *to walk* 40
asatte *the day after tomorrow* 29
asobi ni iku *to go visit* 50
atarashii *new* 32
ataakai *warm* 33
atsui *hot* 36

B

baiku *motorbike* 49
benri *useful/convenient* 49
biru *building* 46
bōrupen *ball-point pen* 39
byōin *hospital* 43

C

CD o kiku *to listen to a CD* 44
chiisai *small* 32
chokorêto *chocolate* 48
Chûgoku *China* 30

D

Daijōbu desu. *It's alright.* 37
dekiru *to finish/to be made* 47
denki *lights* 35
densha *train* 28
deru *to take part* 31, *to leave* 35, *to come out* 45
doa *door* 45
Doitsu-go *German* 31

E

eki *station* 27

F

fakkusu *fax* 43
-fun -minutes 48
Furansu *France* 30
furu *to fall* 39
fushigi *strange* 45
fûtô *envelope* 48

G

gaikokuryokô *travel abroad* 50
ganbaru *to try hard* 45
genki *well* 33
ginkô *bank* 46
gorufu *golf* 44

H

hairu *to go over* 39, *to enter* 40
hajimaru *to start* 47
hajimeru *to begin* 31
hajimete *first time* 49
hakobu *to carry* 49
haku *to wear (shoes)* 32
hana *flower* 46
hareru *to clear up* 39
haru *to stick* 28
hasami *scissors* 39
hashiru *to run* 42
hikui *low* 34
hisashiburi ni *(literally) after a long while* 43
hitori de *on one's own* 49
hon o yomu *to read a book* 44

I

ichi-man-en-satsu *ten-thousand-yen bill* 48
ii *nice/good* 30
ireru *to put in/to add* 28
iru *to be* 41
isoideiru *to be in a hurry* 43
isu *chair* 51
iu *to tell* 40

J

jikan *time* 39
jishin *earthquake* 41
jûsu *juice* 48

jū-en-dama *ten-yen coin* 39

K

kaeru *to return* 29, *to go home* 35
kaeru *to change* 37
kagi o akeru *to unlock* 45
kaigi *meeting* 31
kaji *fire* 41
kaku *to draw* 37
Kanada *Canada* 50
kanbyōsuru *to look after* 38
karaoke *karaoke* 44
kare *boyfriend* 30
kasu *to lend* 39
kawa *river* 46
kawaii *pretty/cute* 30
kawaku *dry* 47
kaze o hiku *to have a cold* 45
kēki *cake* 30
Kekkō desu. *No, thank you.* 37
kekkonsuru *to get married* 40
kesu *to turn off* 35
kiku *to hear/to ask* 32
kimochi ga ii *to feel great* 49
kirei *clean* 33
kiru *to wear (clothes)* 32
kocchi *this way* 27
kōcha *black tea* 30
koibito *girlfriend/boyfriend* 27
komakai okane *small change* 48
komatteiru *be troubled* 36
konna ni *such* 50
kono kata *this person (polite)* 38
kowai *scary* 36
kudamono *fruit* 46
kuni *country* 39
kurai *dark* 33
kurippu *clip* 48
kuroi *black* 33
kusuri *medicine* 35
kyō *today* 29

M

mae ni *before* 50
mizu *water* 45
mō sukoshi *a little bit more* 28
motenai *can't hold* 36
motsu *to carry* 37
muku *to turn* 51
muri *impossible* 49
murisuru *to overdo it* 40
muzukashii *difficult* 36

N

naoru *to be repaired* 47
nemurenai *can't sleep* 36
neru *to lie down* 32, *to go to bed* 35
Nihon-go *Japanese* 32
nomenai *can't drink* 36
noseru *to put ~ up* 37

O

oishii *delicious* 30
okane *money* 43
okāsan *mother* 34
okashi *snack* 46

ōkii *big* 34
okiru *to get up* 40
oku *to put* 28
okuru *to give a ride* 37
omiyage *souvenir present* 29
omoi *heavy* 36
onaka ga suku *to be hungry* 43
Onegaishimasu. *Yes, please.* 37
onigiri *rice ball* 48
onsen ni hairu *to take a hot spring bath* 44
~osuki desu ka? *Do you like~? (polite)* 29
(o) sushi *sushi* 44
(o) tera *temple* 44
otosu *to drop* 43
owaru *to finish* 47
oyoideiku *to swim (somewhere)* 49

P

paipu *pipe* 45
pâtī *party* 43

R

renshūsuru *to practice* 42

S

sagasu *to look for* 42
sakana *fish* 46
saku *to bloom* 47
sakura *cherry blossom* 47
samui *cold* 33
sandoicchi *sandwich* 48
sasou *to invite* 42
sawaru *to touch* 40
sensei *teacher* 30
sentaku *laundry* 44
shizuka *quiet* 33
sōji *cleaning* 44
sōjisuru *to clean* 42
sukēto *skate* 44
sukī *ski* 44
supōtsu *sports* 46
suwaru *to sit down* 32

T

Taihen desu ne. *It's hard.* 45
taikutsu *boredom/bored* 36
takai *high* 34
takai *expensive* 42
takushī *taxi* 28
tanoshii *fun* 49
tataku *to hit* 42
tegami *letter* 44
tenisu *tennis* 44
tetsudau *to help* 37
tobikomu *to drive in* 49
tomato-jūsu *tomato juice* 48
tomeru *to park* 40
tomodachi *friend* 30
tori *bird* 46
toru *to take (a photograph)* 38
tsuku *to arrive* 51
tsukue *desk* 28
tsukuru *to make* 38
tsumetai *cold (water, etc.)* 45

U

untensuru *to drive* 49
urusai *noisy* 33
utau *to sing* 44

W

wâpuro *word processor* 45
watarenai *can't cross* 36
wataru *to cross* 40
watasu *to hand* 51

Y

yakusoku ga aru *to have an appointment* 43
yakyû *baseball* 35
yama *mountain* 46
yaru *to perform* 39, *to do/to play* 50
yaseru *to lose weight* 31
yomu *to read* 32
yowai *weak* 34
yuki *snow* 45

Z

Zannen deshita ne. *It's a pity.* 45
zehi *definitely* 50



Textbook for Viewers of

Let's Learn Japanese

Basic II

続・ヤンさんと日本人々

Published by 3A Corporation

ISBN4-88319-071-4 C0081 P2300E

定価 2,300円(本体価格 2,233円)